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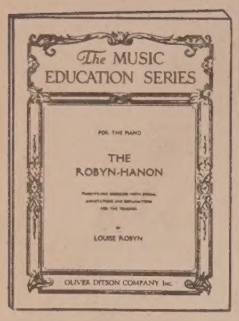

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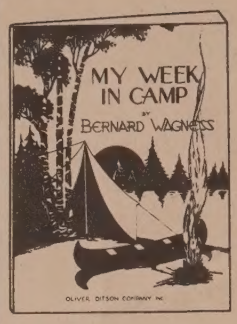

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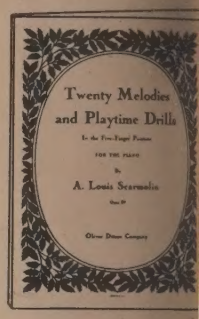

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THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

JOSEF
DN

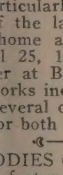
N received the honorary degree of f Music from Oxford, on July 8, s being the last day of a three-day of music in the Sheldon Theater. of the bicentennial of the master's hree-day festival was held this year 8th to 10th in this same theater e composer received his degree, e this year Adrian Boult conducted, th, the same symphony, the "Ox- G major," which Haydn had led organ on that former eventful e festival opened with a perform- the "Creation" by the Oxford Bach

DELSSOHN'S "ELIJAH" was pre- n April 30th and May 2nd to 7th, aborate dramatic production at the Hall of Southampton, England. airbairn, who was responsible for ster production of "Hiawatha" at Hall, a few years ago, staged also formance. There was a chorus of dred and eighty with a ballet of dancers. For dramatic continuity s a shifting of the Baal scene from in the oratorio, the *Stone him to* horus from the same composer's l" was introduced and his *The First is Night* music was used for the the Court of Ahab.

RY PURCELL'S opera, "King Ar- d its first stage production in Amer- n presented, on April 12th and 16th, hamber Opera Singers, in the Com- Playhouse of San Francisco.

MEYER-HELMUND, whose songs rticularly popular with concert audi- f the last generation, died recently home abroad. Born at Petrograd, l 25, 1861, he was educated there r at Berlin and Milan. His pub- orks include more than two hundred everal operas and ballets, and many r both piano and orchestra.

ODIES OF SCHUMANN furnish the features of the musical score of ours du Poète (Loves of the Poet)," retta by René Blum collaborating orges Delaquys, which recently had ssful première at the Monte Carlo



O GORNO

SIGNOR ALBINO GORNO, dean of the faculty and head of the piano department of Cincinnati Musical College, has completed fifty years of service to that institution; which event was celebrated on May 2 th by a testimonial reception. Born at Casalmorano, province of Cremona, Italy, on March 10, 1859, luated from the Royal Conservatory n with three diplomas and three gold Then at the Milan Musical Expo- f 1881 he was presented a special for achievements in composition, by Margherita in person. He came to a in this same year, as accompanist elina Patti and at the end of this s engaged by the Cincinnati Musical

OPERA IN ENGLISH is again "having its day" in Chicago, where, on May 16th, a performance of the "Don Pasquale" of Donizetti inaugurated a season at the Blackstone Theater, by a locally organized troup. The cream of social and art life was out to greet the veteran Vittorio Trevisan in the title rôle of this rollicking opera buffa, with Florence Tennyson of the former Boston English Opera Company and two local artists, William Miller, tenor, and Emery Darcy, baritone, as very capable support.

A RTUGUESE BRAZILIAN CHORUS of hundred voices will sing the *Halleluj horus* from Handel's "Messiah" at the rld Convention of Sunday Schools to be l from July 25th to August 1st, in the Mu ipal Theater of Rio de Janeiro, Brazil. Or opening night such hymns as *All Ho he Power of Jesus' Name, A Mighty Fo ss is our God* and *O Love That Will No et Me Go* will be sung simultaneously in rtuguese, Spanish, Chinese, Japanese and nglish.

"I VID RIZZIO," a grand opera with its sical score by our very gifted American mposer, Mary Carr Moore, had its pre re on May 26th at the Shrine Auditori of Los Angeles. The story is built abo ncidents in the life of the historic Ital secretary of Mary Queen of Scots. Rep are that the opera created a most fav le impression.

"ST. MATTHEW PASSION" of Ba ad its first performance in Italy when giv n April 17th, at Rome, by the chorus of hundred and fifty singers of the Sin kademie of Berlin, with the assistan f the famous Augusteo Orchestra and wi eorge Schumann conducting.

AMERICAN GUILD OF ORGANIS ld its Eleventh General Convention fr ne 20th an 25th, in Boston. There w itals on many of the notable organs o Hub," choral services, addresses by a ies on various interests of organists, a ay of the unusual collection of autog ed scores, rare books on music and o historic musicalia belonging to the fa us Boston Public Library collection, an visits to many of the historic points of th vicinity.

THE BACH FESTIVAL of Bethlehem, P lvania, was celebrated for th twen ty-si time, on M —an ac ent un wo sic. a ent to genius and evotion o that great apostle of Bach, Dr. J. Frederick Wolle. As has been the custom for some years, the programs of the first day were given to cantatas of the great Cantor of Leipzig, and of the last day to the monumental "Mass in B Minor." About two thousand musical pilgrims filled Packer Memorial Church or listened reverently outside.

PABLO CASALS has been appointed by the Austrian Government, an honorary member of the Haydn Committee of Spain, to organize celebrations in connection with the second centennial of the composer of the "Creation" and "Seasons" as well as being "the father of the symphony."

SIR THOMAS BEECHAM is another with a phenomenal musical memory. There is the historic instance when, in 1914, and at Drury Lane he stepped into the place of a detained conductor and led a performance of "Der Rosenkavalier" without either rehearsal or reference to the score. At another time, when he was to lead the Hallé Orchestra in the "Appalachia" of Delius and ten of the woodwind parts were missing, he "cued" them in entirely from memory.

THE "MARIA EGIZIACA" of Molinari, which had been heard in its world p e, earlier in the season, in New York, ha ts first European performance when giv n April 27th at Rome, with the composer n- ducting.

THE HOLLYWOOD BOWL ON- CERTS season will open on Ju th. Among conductors of the series wil Sir Hamilton Harty of the Hallé Or ra, Manchester, England, Frederick S of the Chicago Symphony Orchestra a er- nardino Molinari of the Augusteo O tra of Rome, with others to be announ

EMIL HERTZKA

EMIL HERTZK ad of the Universal ion publications of na, died there on M th. It was through his initiative that this pul ng house became outst ng in Europe. He did an s- pecially notable ser in bringing out the w of many of the "moder " he was the dis er whose "Schwanda the Bagpiper" is of the most successful of contemporary o ; and it was he who inspired the Am an production last season of Schönberg's ir- relieder," by the Philadelphia Orches n- der Leopold Stokowski. Dr. Hertzk a man of remarkable personality. F years he was one of the strongest of THE ETUDE.

AGAIN CINCINNATI proves her position in American music. Wh summer opera at the Zoological seemed doomed, Mrs. J. J. Emery (w has not that family meant to Cincinna mu- sic?) called together a committee of nen and raised the necessary guarante nd. And so Cincinnati has been hav its difference let-

THE GRAVE of n's , which had been unknown for some de es, has been discovered by Prof. Knickenberg, head of the Beethoven House at Bonn. It is in the Old Cemetery of the city of the composer's birth. The grave was located through the childhood memories of Heinrich Baum, a Bonn writer, who is a grandson of a Frau Baum who was Beethoven's godmother.

JULIE RIVÉ-KING, one of the few remaining "pupils of Liszt," and in the last decade and a half of the last century perhaps the most brilliant native feminine pianist of the United States, is still actively teaching in Chicago.

PHILIPPE DE MONTE

A MASS by Philippe de Monte (Belgium, 1521-1603) which was recently discovered in manuscript at Nuremburg, has been published at Antwerp. The *Sanctus, Hosanna,* and *Benedictus* are said to be quite remarkable; and the work confirms the genius of this contemporary of Orlando Lassus. The Mass seems to be built upon a leading theme from Palestrina's madrigal, *Vestina i colli,* brought out in 1566 at Venice.

THE METROPOLITAN OPERA COMPANY announces the engagement of Tito Schipa, of the Chicago Opera Company, to fill the place left vacant by the resignation of Beniamino Gigli, who has reigned as *primo tenore* of the Broadway Temple of Opera since the death of Caruso. The season will be reduced from twenty-eight to eighteen weeks, and twenty-eight singers have been not reengaged for next season, including Maria Jeritza, Julia Claussen, Elisabeth Ohms, Clarence Whitehill, Giuseppe Danise and Michael Bohnen. Of the eight new singers employed, four are Americans. New operas will include one American work, the "Emperor Jones" of Louis Gruenberg which is based on the play by Eugene O'Neill and will be sung in English; to which will be added Rossini's "Il Signor Bruschino," thought to be new to America, and the "Elektra" of Strauss, which is new to the Metropolitan repertoire.

BIRMINGHAM TOWN HALL (England), home of the famous Birmingham musical festivals, will celebrate its one hundredth birthday on October 7, 1934. There probably will be a gigantic commemorative festival. When built, the hall was said to be "the finest concert room in the world" and its organ "superior in capacity and richer in tone than any organ in existence."

AN OPÉRA-COMIQUE of Madrid, subsidized and similar to that of Paris, is a project with Maestro Amadeo Vives at its head. In it will be given the grand *Zarzuelas* of Spain.

ADRIANO LUALDI has been invited by the Argentine Institute of Italian Culture to ad next spring a series of symphonic con- rts, the alternate programs to be made up the works of South American and of ian composers. The purpose is to allow the hearers to study the varying characteristics of the music of the two nations.

JOHN ORTH

JOHN ORTH, an eminent American composer, teacher and writer on musical subjects, often for THE ETUDE, died at his home in Boston on May third. Born near Annweiler, Bavaria, in 1850, he was brought to America when a year old and his parents settled at Taunton, Massachusetts. He studied music first in Boston, and then later in Europe he had piano study with Kullak, Lebert, Pruckner, Deppe, Liszt, and composition with Weitzmann, Kiel and Scharwenka. He had been long a leading figure in American musical life.

(Continued on page 507)

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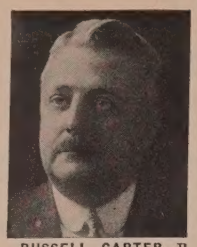

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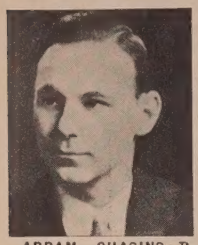
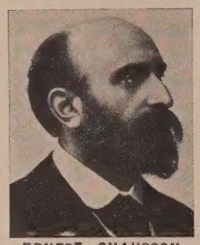


ABRAM CHASINS—B. Aug. 17, 1903, New York. Pianist, teacher and composer. Pupil of Hutcheson, Goldmark and Hofmann. Mem. faculty, Curtis Inst., Phila.



ERNEST CHAUSSON—B. Jan. 21, 1855, Paris; d. June 10, 1899. Composer. Pupil of Massenet and César Franck. Composed operas, orchestral and chamber works.

KITTY CHEATHAM—B. in Nashville, Tenn. Mezzo-soprano. Stud. in France and Germany. Widely-known as interpreter of children's songs. Lives in N. Y.

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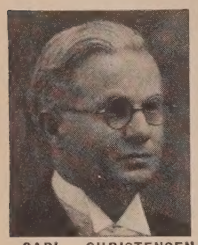
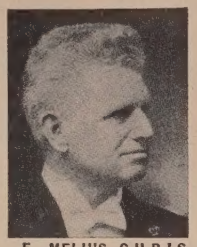


CARL CHRISTENSEN—B. Aug. 26, 1881, Copenhagen, Den. Violinist and conductor. Came to U. S., 1894. Dir. Music Dept., State College, Brookings, S. D., 1918—.

PALMER CHRISTIAN—B. May 3, 1885, Kankakee, Ill. Organist and teacher. Stud. at Leipzig Cons., and with Guilmant, Paris. Head of organ dept., Ann Arbor.



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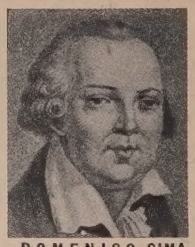
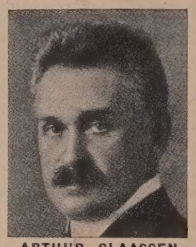
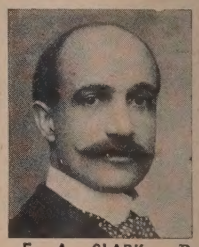


DOMENICO CIMAROSA—B. Dec. 17, 1749, near Naples; d. Jan. 11, 1801. Operatic composer. Court Capellmeister, Vienna, 1792. Wrote 70 operas.

ELEONORA DE CISNEROS—B. Nov. 1, 1878, New York. Mezzo-soprano. Stud. with Jean de Reszke and Trabadello. Paris. Operatic appearances in Eur., So. Amer. and U. S.



ARTHUR CLAASSEN—B. Feb. 19, 1859, Stargard, Prussia; d. Mar. 16, 1920. Conductor and comp. Stud. at Weimar. Cond., Brooklyn, N. Y.; San Antonio, Tex., 1910.



F. A. CLARK—B. Aug. 18, 1868, Philadelphia. Teacher and composer. Pupil of Thomas à Becket. Has written songs, anthems and piano pieces.

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HORACE CLARK—B. in Independence, Mo. Composer and teacher. Grad., New Eng. Cons. Pupil of Cady, Sherwood and Virgil. Lives in Houston, Texas. Composed **Rosy Dawn.**

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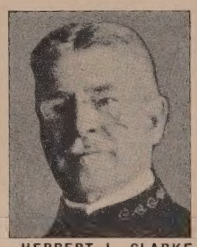
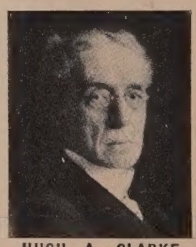
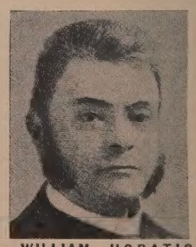


HERBERT L. CLARKE—B. Sept. 12, 1867, Woburn, Mass. Bandmaster and cornet virtuoso. Soloist and asst. cond., Sousa's Band, 1904-17. Long Beach, Cal., since 1923.



HUGH A. CLARKE—B. Aug. 15, 1839, near Toronto, Can.; d. Dec. 16, 1927. Organist, composer and teacher. Org. in Phila. from 1859. Prof., Univ. of Pa., 1875-1927.



WILLIAM HORATIO CLARKE—B. Mar. 8, 1840, Newton, Mass; d. Dec. 11, 1913. Organist and writer. Settled in Boston, 1878. Author of instruction books for organ.

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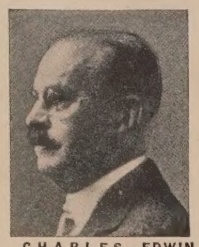
JULIA CLAUSSEN—B. June 11, 1879, Stockholm, Sweden. Dramatic mezzo-soprano. Ed., Royal Acad., Stockholm. Mem. Chicago and Metro. Op. Co. Concert-tours in U. S.



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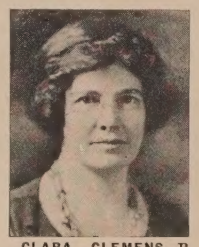
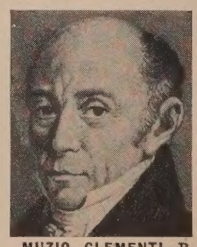
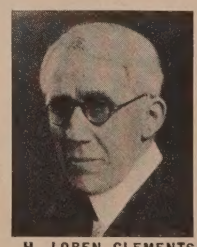


CLARA CLEMENS—B. in Elmira, N. Y. Contralto. Daughter of **Mark Twain.** Pupil of Leschetizky and Jean de Reszke. Mar. Gabrilowitsch, 1909. Tours of Eur. and U. S.

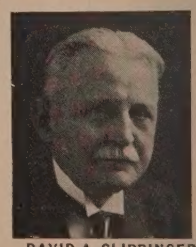


MUZIO CLEMENTI—B. Jan. 24, 1752, Rome; d. Mar. 10, 1832. Pianist, composer and teacher. Estab. successful music business in London. Wrote **Gradus ad Parnassum.**



H. LOREN CLEMENTS—B. Sept. 23, 1873. Organist, composer and lecturer. Org., St. Stephen's Luth. Ch., Brooklyn, from 1924. Comp. of songs, anthems and operettas.

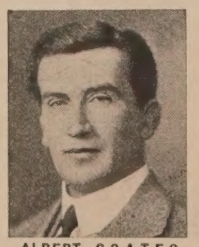
CHALMERS CLIFTON—B. Apr. 30, 1889, Jackson, Miss. Conductor and composer. Grad., Harvard, 1912. Pupil of d'Indy and Gedalge, Paris. Dir. Amer. Orch. So., 1922-30.



DAVID A. CLIPPINGER—B. Sept. 2, 1860, in Ohio. Conductor and teacher. Stud. in London and Berlin. Located in Chicago, 1887. Author of many books on singing.

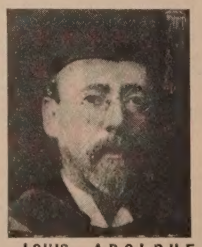
JOSEPH W. C—B. Aug. 28, 18 Albany, Ind. Orga composer. Grad., natl Cons., 1915. Pomona College, mont, Calif., sin

HENRY CLOUGH-LEIGHTER—B. May 13, 1874, Washington. Organist, composer and editor. Stud. in U. S. and Toronto. Ed., E. C. Schirmer Music Co. since 1921.



ALBERT COATES—B. Apr. 23, 1882, Petrograd. Conductor and composer. Stud. at Leipzig Cons. Debut as cond. at Leipzig. Opera, **Sardanapalus,** prod. at Petrograd.

JOHN COATES—B. June 29, 1865, Yorkshire, Eng. Tenor. Stud. with Shakespeare and Bouhy. Operatic appearances in Europe, Australia, S. Africa and U. S.



LOUIS ADOLPHE COERNE—B. Feb. 27, 1870, Newark, N. J.; d. Sept. 11, 1922. Composer. Pupil of Rheinberger. More than 300 pub. works in all forms.

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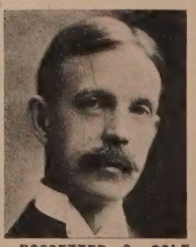

ROSSETTER G. COLE—B. Feb. 5, 1866, Clyde, Mich. Composer, teacher and organist. Stud. with Max Bruch in Berlin. Has taught in Chicago since 1909.

SAMUEL COLERIDGE-TAYLOR—B. Aug. 15, 1875, London; d. Sept. 1, 1912. Distinguished Negro composer. Stud. R. C. M., London. Visited U. S. in 1904 and twice later.

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Is Class Instruction in Pianoforte Playing Successful?

THE ETUDE'S historic method of journalistic presentation of timely and vital themes, during the nearly half-century of its career, has always won the confidence of its readers. That is, we cover a subject from all possible angles, inviting the opinions of recognized experts of national or international experience. This does not mean, however, that we are editorially supine or journalistically complacent, that we have no opinions of our own; as we have always reserved the right to express ourselves, after we have made a wide survey of actually established facts and conditions.

The obvious shortcomings of class instruction in pianoforte playing have been long apparent to us; but, for reasons we shall here present, we have reserved our opinions until this time. On the other hand, and from many angles, such instruction has many things to commend it; and for this reason the publishers of THE ETUDE, together with other publishers, have issued materials for class instruction in pianoforte. It is apparent to us that there are distinctly different pedagogical and economic conditions affecting the situation. These have led to the following conclusions:

I—Class instruction in pianoforte playing is desirable, where the economic and educational conditions are such that adequate private instruction is unobtainable.

II—Class pianoforte instruction is, on the whole, notably inferior to adequate private instruction, in the case of especially gifted pupils.

III—Class pianoforte instruction, although apparently cheaper to the individual pupil, may and often does become far more expensive than private instruction.

IV—Class instruction in pianoforte playing will not, in the long run, affect the income of the adequately trained private teacher any more than the hospital or clinic cuts down the income of the private general medical practitioner.

V—Class instruction in pianoforte playing reveals its best results with exceptional pupils trained by zealous propagandists. Its failures are not revealed to the public.

The main reason why private instruction, in the great majority of cases, is superior to class instruction, is a basic one recognized by all great educators. One does not have to teach more than a week or so to realize that, although our noble Declaration of Independence proclaims that all men are born equal, the intellects of children are anything but equal. They are amazingly and bewilderingly different in almost endless ways. This is the great and baffling problem of the teacher in the public school. It is the reason why many communities have found it economical to establish schools for backward children. With a great many purely mental subjects, such as reading and writing and arithmetic, children may be taken *en masse* and advanced in classes. With a complex subject, such as piano-playing, demanding in most instances minute personal attention, only a very few fundamental principles may be taught in groups, before the involved differences in types of human receptivity arise in such fashion that even the most alert teacher is obliged to resort to compromises often pointing to failure. This, despite the fact that rivalry in all class work is a most useful stimulus to action. Professor Walter B. Pitkin of Columbia University, in his "A Short Introduction to the History of Human Stupidity" (an erudite volume of 571 pages, published by Simon and Schuster), comments eloquently upon this tragic waste in our general educational system. After reviewing the disaster brought to China by obliging the brilliant son to pull along the slow-witted brothers and sisters, he says:

"Visit a public school of the old standard sort. A haggard teacher instructs fifty children, among whom there may be ten or twelve bright and a score of thoroughly dull wits.

The teacher assigns a lesson. The bright pupils learn it easily in ten minutes. The slow minds toil over it for an hour or longer and then grasp only its larger outlines. While the dear teacher repeats, exhorts and drills the lesson into the slow minds, the bright pupils must wait. The total loss of time among the bright is staggering. Out of 25,000,000 public school pupils, the ablest 2,500,000 lose at least 200 hours each school year because they must drop to the pace of the inferior pupils, just as the fast boy on the railway platform must slow down because of the fat old lady ahead of him. A loss of 500,000,000 study hours per year may be the difference between the United States and Utopia."

Professor Pitkin is of course considering children in general, apart from special subjects. Teachers of the pianoforte are often amazed at the differences in receptivity manifested by different pupils. It frequently happens that some pupils are well nigh "impossible" in music. The writer recalls the case of one of his pupils of unusual intellectual attainments in most studies, who had unlimited musical ambitions but who was pathetically incapable of anything but the slowest imaginable progress. Such a pupil would have been a terrific brake upon the work of any group. The attempt to teach such a pupil in a public school class is a waste to the state; and to permit such a pupil to hold back others makes the cost of group instruction very high, when "time-dollars" are considered.

Group instruction will unquestionably result in stimulating a wider interest in the piano, and the adequate piano teachers into whose hands the group-trained children must inevitably come will in all probability benefit. But will the art and the state and the individual pupil benefit? This, to a very marked degree, must depend upon the individual pupil. Some unusual individuals require no teacher at all. Their natural understanding and their grasp of principles through imitation, or what seems to be almost musical intuition, is such that, by reading and by careful self-analysis, they progress despite the absence of instruction. Their number, however, is very small. The great majority of piano pupils need careful scrutiny as to hand position, touch and a score of other things which demand the individual attention of the skilled teacher. We cannot put the piano teacher in the class with the "quack" medical specialist who administers all of his medicine out of one bottle. The question in the minds of many teachers at the present time is, "How much undoing and re-teaching will I be obliged to do with group-trained pupils, who, instead of a keyboard, have had a strip of pasteboard on which to work?"

The ideal method would be that of combining class instruction with private lessons, in a well controlled and well correlated general plan understood by the individual teacher and the class teacher alike. At the present time we have a war among the various proprietary methods, all fighting to grasp the shekels of public school systems—that is, the tax-payer's money. The promoters of each system vociferously contend, through high-powered salesmanship, that their particular system is superior to all others. As a matter of fact, the system with which the state can best afford to experiment at this stage is the one which has the most economical books and the simplest materials, that is, the least complicated with proprietary ideas and endless expensive books and contrivances. A practical, workable keyboard, however, should always be a part of each pupil's equipment for class work.

This editorial must not be considered as condemnatory of class instruction as a whole. That is by no means its intent. It is an attempt to clarify the subject. We have heard some exceptional results in the cases of children trained by class methods. On the other hand we know that with a very great many children the class system has not been successful. Practically all teachers of class systems know this. Class instruction was not the system which produced the great keyboard masters of the past. All of them had the careful, sincere instruction of personal, private teachers.

THE ETUDE is not a polemical journal. It does not engage in protracted discussions. It will continue to present articles upon many different sides of many different subjects, including class instruction in piano playing, as we feel that our readers ought to make up their own minds. Therefore, this subject is not open to editorial debate in our columns.

We, as we have said, are convinced that much good will come from this activity which will eventually help the private teacher whose adequate training insures superior instruction.

The illustration at the head of this editorial represents a piano class at the Horner-Kansas City Conservatory.

DYNAMITING THE MONEY JAM

OUR country is now in the process of rebirth, after a period of mental, moral and economic collapse unlike anything in its history.

Scores of reasons have been given for the conditions through which we have passed, but at the bottom of all is the most colossally stupid exhibition of *fear* the world has ever known. Think of us, the American people, renowned in all lands for our daring, our bull-dog persistence and our courage, and yet permitting ourselves to be frightened by the bugaboos of *fear*, with the result that vast numbers were thrown out of employment and upwards of a billion and a half of capital is now frozen in hiding places ranging from the old sock of the miser to the hundred thousand dollar steel bank vault. One of our main problems at this moment is to dynamite this frozen money jam and to get our currency into useful circulation The dynamite we must use is courage and confidence.

We have the same country, with the same natural resources, the same people and the same capital as before. We know that all past periods of inactivity have always been followed by periods of gigantic progress. We know that the successful people of all times have been those who have been shrewd enough and keen enough and confident enough to prepare in times of depression for the inevitable prosperity which follows. What we need during this reconstruction period is the rapid restoration of faith in our American strength, the will to dare and the determination to do.

We have talked to business groups in many sections of the country, and the pessimism upon the part of business men who ought to know better has been as farcical as it has been tragic. With rubber spines and haggard eyes and trembling lips, they seem to want to gloat upon the possible disasters that *might* come.

We are confident that the music worker has the greatest opportunity of all history, right now. We want you to join with us in demonstrating the value of music to build courage and to stimulate an unceasing attack upon the demon *fear*. For centuries it has worked in battles. It will work now.

Next month THE ETUDE will present a plan which we hope everyone of its readers will enthusiastically promote. The plan is to inaugurate in thousands of communities, from the second to the eighth of October, a series of New Prosperity Days, of Confidence Days, of Youth Triumphant Days, or the Spirit of 1932 Days (the name is immaterial). These *fear*-fighting days are to be under the direction of local committees to adapt them to the needs of the community. Have all musicians to make a free contribution of their services to perform music of the most stimulating and courage-making type. Have our eighteen thousand school bands to march and countermarch daily through the streets of business sections, playing the inspiring marches of Sousa and other composers, marches to send the blood thrilling through the veins, to straighten out limp vertebrae, to fire the imagination to new endeavors.

This is your priceless opportunity, Mr. Music-Worker, to show the practical value of music to your community. Get busy at once with your leading citizens, your club leaders, your school authorities. Work, as you have never worked before, to make music a really vital part of this great reconstruction period. Let music turn on the powerful current of spiritual force, of confidence and of action, as only music can do.

THE ETUDE will be glad to have reports of the triumphs of its readers in this great work. Make a new name for yourself, at a vital time in our nation's history!

Play With the Piano, Not At It!

By the Brilliant English Piano Virtuoso

MYRA HESS

As Told to R. H. Wollstein

IANO problems" fall into two separate categories. There are the individual difficulties of playing everyone who approaches a key- must encounter in one form or an- and which do not admit of cure by e series of suggestions. And then re those very general piano prob- which beset not any one person's but playing as a whole. It is often e, though, that a discussion of these I problems may help to clear up se of personal and more individual ties.

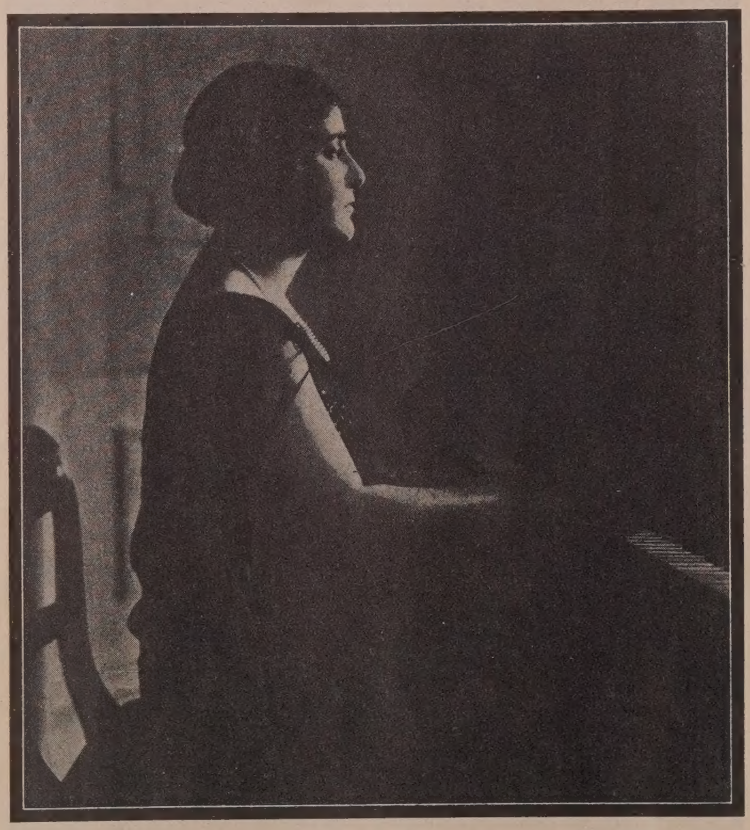
lieve that the very generalness of playing, as compared to the playing er instruments, leads to the famil- which breeds, not contempt, surely, unconscious slackening of aware- Nearly every home has a piano, and every member of the home "plays —which is entirely laudable! It be still more laudable, however, if built their playing—even the very of it!—upon thoughtful and aware l purpose. One cannot readily "pick iolin or cello playing, and for that reason such playing is approached ly. One can "pick up" piano play- fter a fashion. The beautiful ease which one can turn to the piano, in ts of joy or pain, brings with it the tion of lessening effortful ardor. iano playing requires the very rich- fort and ardor of which one is e!

Building in Tones

IE FIRST requisite of piano work, to which everything else must be linated, is a purposeful musical build- Every note you strike, every scale lay, every piece you learn, is not a n itself, but a link in forging the which binds you to music. Thus the le of approach is the first important in piano playing. Be serious; be of the purpose of your every tone. t delude yourself into thinking that ain allotment of preparatory or me- al work *at* the piano can build you ngboard from which you can jump inished playing. Be alive to your Play *with* the piano, not *at* it!

n fully aware that the piano student's inary difficulties in acquiring technic inger-mastery lead to a vague dis- n in his mind, between "practicing" playing." "Practicing" means scales, ses, and finger posture work, while ng" means lovely pieces! It is un- ndable that such a distinction might especially in the minds of beginners, should not! Wise, indeed, is that r who uses technical drill not only e development of finger work, but e building of his pupil's musical sense ell. That is what piano playing

perhaps the students should not be d for making this distinction. Per- too much emphasis has been laid upon cal drill *as such*. Many very excel- teachers believe in giving all their the same set and rigid exercises vary only by grade. I do not feel his is the best method of procedure. No one set of exercises, no matter how thoughtfully devised, can give each individual student the remedy for his own special problems, without giving him, in addition, much work which he may not need at all and which consequently becomes drudgery.



MYRA HESS

A Medicine for Every Ill

EACH PIANO problem has its own corrective. The best method, as I see it, is first to study the pupil's individual difficulties, and then to assign him those special exercises calculated to suit his personal needs. A good doctor does not prescribe the same medicine for all his patients, regardless of symptoms, and a good teacher does not indiscriminately give the same corrective to all his pupils. If you play with a stiff wrist, you should be given different exercises from a student with a weak fourth finger.

The principle governing all piano work should be utter muscular freedom, not to be confused with non-resistant relaxation. The muscles must be flexed into motion at the proper moment only, and at all other times should be perfectly natural and free from conscious effort. Take the essentially muscular process of walking, for example, which at one time required effort to learn but which is quite automatic to the normal person. The foot presses the ground only at the moment when a step is being made. Pressure is not exerted before the step; neither is it continued after. Except for the instant of touching the ground, the foot and leg are utterly natural. This is exactly what should happen, in correct piano playing, to the fingers. The muscles should be so coördinated that finger pressure occurs *only at the moment of striking the key*. There must be no "preparatory" pressure in advance and no "continued" pressure after. If there is, you are expending your muscular energy at the wrong time, and the key is ultimately struck with a forced motion which spoils tone and stiffens the tone-producing fingers.

The Sub-Strata of Learned Motion

YET MOTION at the wrong time is one of the commonest faults in piano playing. Suppose that you have five notes to be played one after the other, in fairly rapid succession. It is a mistake to regard those notes as a technical unit, to be produced by a single muscular effort of the arm or wrist (I am not speaking of the musical structure of their phrase now). Like the dots and dashes in the telegraphic codes, the muscular attacks for each note must be made individually, with an infinitesimal moment of "naturalness" between them. This must not be so conscious a process as to assert itself above the musical conception of the phrase, however. Once properly mastered, it must be perfectly automatic, as walking is. You make each step separately because you have learned to do so, but you do not consciously think in terms of right-foot-left-foot! This correct coördination, eliminating all undue muscular effort, is one of the first foundations of piano playing.

Do not confuse *relaxation* with *freedom*. Relaxation, implying a total absence of effort, is fatal to anything requiring muscular motion. In all logic you cannot relax and do something at the same time! But you can strive for a minimum of tension, so that your muscular efforts are at all times natural and free.

Do not become dogmatic as to method, eschewing "raised fingers," for example, and making a rite of "curved fingers." It is not methods but the tonal demands of your music which determine your types of attack. Learn to play with "raised" and "curved" fingers, with all sorts of fingers, quite as you incorporate both vowels and consonants into your speech.

The Gap that Genius Bridges

ANOTHER basis of correct piano playing is the desire to lessen that breech which popularly exists between technical and musical study. The goal of all playing is to interpret any given piece as a complete musical structure. This goal should never be lost from sight. Always the feeling for structure comes first; technical difficulties must be mastered in subordination to it. The shaping of phrases, in relation to the work as a whole, demands the foreground of attention. To achieve this, I believe in familiarizing one's self with the *physical sensation* of playing a piece correctly at the outset. Once one knows how one's arms and wrists and fingers must *feel*, to play the notes correctly, one can reproduce those sensations at will, at any time, and can give one's full attention to musical interpretation.

This mental retention of muscular sensation makes it possible to do much studying away from the keyboard which, in its turn, enables the student to keep his ear fresh. This, of course, is of tremendous importance. The ear becomes fatigued or "deadened" by hearing the same sets of phrases repeated during hours of concentrated practicing. And a fatigued ear causes that lifelessness of playing which induces boredom in hearers. You must play with your ear every bit as much as with your fingers. It is not enough to hear what you *have* played. You must listen *ahead!* You must hear the construction of your phrases as they take shape under your hands. There must be alert musical intelligence behind every note you are going to play. Too much keyboard practice causes a near-sighted focus which obscures the mental conception of your piece as a whole. I do much practicing away from the piano myself. I think the piece through, phrase by phrase, color for color, climax by climax, as a musical idea. Often, before a concert, if I am too tired to practice, I concentrate upon the muscular sensations involved in producing this or that passage, and intensify them in my mind. But valuable as mental practicing is, it can be done only after the keyboard mastery is so sure as to be automatic.

(Continued on page 588)

"Swing Low, Sweet Chariot:" the Romance of a Famous Spiritual

By William Arms Fisher

MARJORIE WINTERMUTE

DURING a trip to Richmond to attend the conventions of the Virginia Music Teachers' Association, The Virginia Federation of Musical Clubs and the great Choral Festival which Mr. John Powell has fostered in Virginia for many years, the writer was told of the exhibition of paintings in the Anderson Gallery. This unusual show of works of Virginia artists attracted high praise from the vast number of people who visited Richmond last spring.

One painting in particular attracted wide attention and seems destined to become a famous work. It was the picture of an elderly negro woman and was called "Swing Low, Sweet Chariot." It interested me immediately not only because it possessed unusual quality, simplicity, strength and penetrative insight, but also because some years ago, while editing "Seventy Negro Spirituals" in the Musicians' Library (Oliver Ditson Company, Inc.), I chanced upon some original material regarding this famous spiritual which at the suggestion of the editor of The Etude resulted in this article.

The painting which is reproduced here is all the more remarkable in color because the artist has been successful in portraying the simple, tired, faithful, trusting face of the aged negress against a background totally black. The artist has marvelously caught the essence of the spiritual. The young painter, Marjorie Wintermute, born in San Francisco, California, if not a born artist, became associated with art in her tender years. Her parents who lived in Berkeley, California, took her to Europe when she was five years of age, where, before she could read, she developed a precocious knack of picking out the works of the leading masters from their brush-stroke and style, and often astonished visitors in a gallery by walking up to a picture and saying, "That is by Hobbema," and pointing to another, "That is a Rembrandt," to the amusement of those within hearing, who eyed the small child with curiosity. At thirteen she entered the California School of Fine Arts, and at the end of her first year won a New York Art Student's scholarship, winning it again the following year. For several years she worked alone, hiring her models and painting independently of teachers. She then went to New York and worked with Cecelia Beaux. At this time a rather strenuous social life opened up for her, and, between her social life, trips to Europe and a trip around the world, her art-work was dropped for several years. Last year she came to Richmond, Virginia, took up her art-work again, and painted "Swing Low, Sweet Chariot," the first picture which she ever exhibited.

The following extract from "Seventy Negro Spirituals" records perhaps the sole instance of identification of an African original and its American derivative:

"This pentatonic song was first made known by the Fisk Jubilee Singers in and was printed in the first editio "Jubilee Songs." Since then it has come the most widely known of all S uals.

"While these Notes were in the pri hands the Editor had the good fortu meet Bishop Frederick Fisher of Cal India, who had but recently returned Central Africa. Bishop Fisher stated in Rhodesia he had heard the natives a melody so closely resembling '*S Low, Sweet Chariot*' that he felt th had found it in its original form; n over, the subject was identical. The of natives that inhabit the region nea great Victoria Falls have a custom which the song rose. When one of chiefs, in the old days, was about to he was placed in a great canoe tog with the trappings that marked his and food for his journey. The canoe set afloat in mid-stream headed towar Great Falls and the vast column of that rises from them. Meanwhile the on the shore would sing its chant of well. The legend is that on one occ the king was seen to rise in his can the very brink of the Falls and ent chariot that, descending from the n bore him aloft. This incident gave to the words, "Swing low, sweet ch comin' for to carry me home," and song, brought to America by Af slaves long ago, became Anglicized modified by their Christian faith."

In Miss Wintermute's picture the turned gaze of the world-weary Ma expresses the utter longing, deep and ple trust, and patient waiting for which soon must be "comin' for to her home."

Swing Low, Sweet Chariot

The Charm of Arpeggios

By Austin Roy Keefer

WHEN WE PLAY the notes of a chord in rapid succession it should sound like a lovely cascade of harp tones. Indeed the meaning of "arpeggio" is "like a harp."

The beauty of the arpeggio is, however, far too often marred. Several circumstances bring this about. The worst are weakness of tone and lack of correct shading at the top of the flourish. Then also the passing under of the thumb when ascending and descending and the passing over of the thumb with the various fingers are often causes for an unbeautiful passage.

Now for the possible remedies that should surely reward any who wish to improve faults and add much charm to piano playing.

Separate the arpeggio into little segments. For example in C major depress E and G with fingers 2 and 3 respectively. Then, while holding these keys down, practice passing the thumb from C to the C one octave higher. First, take the exercise with great thought and care, allowing no awkward waste of motions. Then pass the thumb quickly, playing very light, crisp, staccato tones and watching very closely the thumb movement. Keep the hand position fixed; but at all times the wrist must feel easy and relaxed.

After this movement goes smoothly, play *legato*, with full tone, and very slowly, the following: C, E, holding down G with third finger, then C one octave higher with 1, 2 and 1. Now, holding down E with the second finger, play C, G, C with 1, 3 and 1. After this play C, E, G, C with 1, 2, 3, 1, and then extend it for several octaves; but never cease to listen for and to strive for better tone quality.

In like manner practice the fingers descending and passing over the thumb. At the top of the arpeggio compare the action to turning a door knob to the right for the last three or more tones and to the left again on the return to the point of passing over the thumb. This movement must be very smooth and graceful and imply a necessary elevation and depression of the wrist, but it must be done without any degree of ostentation. The elbow must be very free in this also. Sustain and shade the tones beautifully. Always listen!

This has all been for the right hand alone. The left hand must be practiced with a movement just the reverse. peggios should be practiced in all n and minor keys, in chords of the sev ninth and eleventh, and in all the di ent inversions and varying dyna Both hands should be used in com and in similar movements. The co chord fingerings will give the right peggio fingerings.

Practice without the pedal gives a c ness of finger action. When mechani perfect the pedal may be applied, it very carefully changed with every ch of harmony. The ear must always b judge in good pedaling. Of course al scales must also be perfect. When s chords and arpeggios are improved piano will begin to live and to ex one's profoundest feelings.

Artistic Pedaling and How to Achieve It

By Liszt's Famous Pupil

ARTHUR FRIEDHEIM

Y YOUTH when nothing concern- musical matters escaped my atten- I repeatedly made the following ob- n. At a private social gathering there a good cheerful dinner, an unani- mand for some music. An obliging al advances towards the piano with- ightest sign of nervousness, even a comparatively large audience, dging the general applause with cent smile. You are told that he orite of his circles particularly on of his entertaining improvisations arming touch. Listening to him ofessional musician presently be- a are that his improvisations are n-place, that the popular works he ffer are learned 'by ear,' that he ave had but a rudimentary training, at all. Nevertheless the general undeniably pleasing and there- verdict of his friends justified.

is the explanation?

as the natural gift of pedaling unconscious like an instinct, makes his foot at the right moment in nt manner.

ar cases at first mislead one into g that such gift was but another of incidental amateurish achieve- displayed without discrimination or . Practically it was not before with a good number of advance hat I realized, quite to the contrary, at rarity of this gift, far rarer even e musical talent altogether. In this ne may feel warranted to speak of cific *art* of pedaling although, on er hand, it evidently is but an inte- rt of piano technic.

The Soul of the Piano

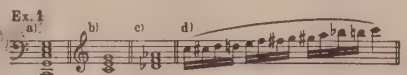
HEN I was a boy of fourteen Rubinstein had said to me, "The s the soul of the piano; remember r a lifetime." As there never fol- any kind of comment on his part I, time being, always forgot it just as I had taken my seat at the and for several years never gave it ght.

when Liszt had accepted me as a nd he occasionally played for the (which happened not unfrequently period), I was perfectly satisfied, present, if I succeeded in grasping erior, sublime style of interpretation ntity. Regarding details I learned, real apprentice, from those of my students who seemed already more familiar with that style. Yet be- ng I began to analyze the master's erformances. Of all the "dis- s" I successively made in this man- hall refer here, of course, but to the g.

ofttimes perplexed by the effects duced I finally took the courage to for instructive information which ys promptly received. Whatever I thered thus from this source and ed in later years by personal de- ent and experience may be summed ler the following few points. It elp, first of all, to illustrate in a way the very elementary essen- this important matter even to the anced" thinking pupil. It must be that I am speaking of the so-called loud pedal, also that a grand piano should be used for the quoted examples.

Point I. Action of the pedal is based upon the natural harmonic scale, that is, the sounds produced by the player of the wind-and brass-instruments without the aid of stops by merely changing the position of the lips. A simple experiment will demonstrate this fact.

Ex. 1



Chords a) and b) form, ascending successively, the basic part of the harmonic scale.

Strike chord a) loudly and shortly with the pedal down. Press with care silently down chord b); holding it release the pedal—and you will hear distinctly the triad, like a distant echo. As soon as you strike chord a), the same notes resound automatically through all the succeeding upper octaves, getting immediately into co-vibration, and thus into sympathetic coöperation (overtones). This fully explains the tone augmenting power of the pedal.

ARTHUR FRIEDHEIM

Then proceed similarly with chords a) and c) (instead of b) and the effect will be next to nil, the co-vibration of the three notes being so minimal that it may be completely disregarded.

Furthermore, strike chord a) keeping the pedal down; play loudly and rapidly chromatic scale d), and you will find, for the same reason, the clarity of the fundamental harmony almost imperceptibly impaired but for a second or two by the passing notes which seem neutralized and absorbed at once by the tones of the former. This shows that you may play any such passage work to the greatest advantage of sonority without releasing the pedal as soon and as long as it is supported by a strong *harmonic foundation* in the lower register.

The same results will be obtained when changing the fundamental chord a) chromatically upwards but not downwards.

Piano Registers

POINT II. The *registers* of the piano are caused by the different lengths and thicknesses of the strings. The higher therefore you ascend from the lowest octave to the upper ones, and the shorter and thinner the strings become the less becomes tone producing power, so that the piano manufacturers felt compelled to dispense altogether with the tone-deadening dampers for a good number of the top notes. Repeat the last experiment of point I with the fundamental chord a), playing the chromatic scale d) an octave lower—and the effect will be disturbingly cacophonic. This demonstrates that, taken quite generally, the lower c of scale d) approximately denotes the dividing line between the two registers of the piano in this regard. Practically, of course, each octave demands a special manner of using the pedal, but the suggested division is quite sufficient for our present, mainly theoretical, purpose.

Point III. In the face of these facts, *changing* of the pedal, in its principles apparently a matter of great simplicity, becomes a most complicated problem whose solving illustrates the difference between good and bad pedaling. Everybody knows nowadays that the pedal should be changed immediately after every chord changing the harmony. But when applied to the upper register, even this fundamental rule offers such a superabundance of exceptions that an appropriate number of examples from the standard works would easily fill a long chapter of a good-sized book on our subject, especially since such quotations should be carefully systematized for truly serving as a practical guide to the struggling advanced pupil. Therefore I shall confine myself to the essentially fundamental rule, independent of the registers.

Infinite Precautions

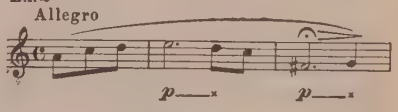
THE difficulty, whenever changing the pedal, arises from the *utmost precision* with which the change should take place. In rapid passages it becomes the matter of a fraction of a second. This precision should be enforced by the teacher as soon as the pupil begins to realize the importance of the pedal, until it becomes a mechanical habit. And as this difficulty keeps on growing with the development of the student, the teacher's control should by no means slacken in this respect when the latter attains the higher grades.

After Chopin's Etude No. 1, Op. 25, has been fully mastered, there is no better pedal study for the advanced pupil than the Etude No. 11, Op. 10, not speaking of some most valuable by-purposes. It demands alternatively a change after a whole measure, after a group of chords, and after each chord. (All chords without exception should be rolled from the bass upwards to the top note.) He who is able to play this short piece without a pedal slip is nearing independence from further (technical) tuition, particularly if at the same time he has been lead to use his own judgment concerning the higher register on the lines previously implied—chord a) and scale d).

The same Chopin Etude will furthermore divulge to the student a striking peculiarity of the piano caused by the pedal. When changed after every bass note there will be an unavoidable momentary gap between all the notes of each following chord. Nevertheless all the top notes will appear directly connected, thus producing in the melody the effect of the *legato* intended by the composer.

Point IV. It may be considered a general rule that all melody notes of longer duration without any harmonic support should be played in the higher register with the pedal down as, for instance:

Ex. 2



Also every trill should be so played—all this first of all for prolonging the sound. But as, on the other hand, we are herewith touching another extensive, especially critical, chapter, the use of the pedal as a means of *tone-coloring*, I must refrain from further details.

Concerning the soft pedal the pupil should be warned against its use for louder effects than *mezzo-forte*, particularly where there are three strings to each note. The hammer strikes but two of them with full force, and the best piano thus may be easily put out of tune.

When using the sustaining pedal, it should be considered that the tone-prolonging effect is cut short by every change of the harmony, as the co-vibration of the overtones becomes eliminated.

As there is no universal fingering fit for everybody, there is likewise no universal pedaling, the former varying on account of the structure of the hand, its size, length of fingers, stretch, and so forth, the latter on account of the personal tone-producing qualities of the performing individual, that is, touch, dynamical range between the extremes of soft and loud, a reliable ear for tone balance, and so forth—qualities inborn, in the main.

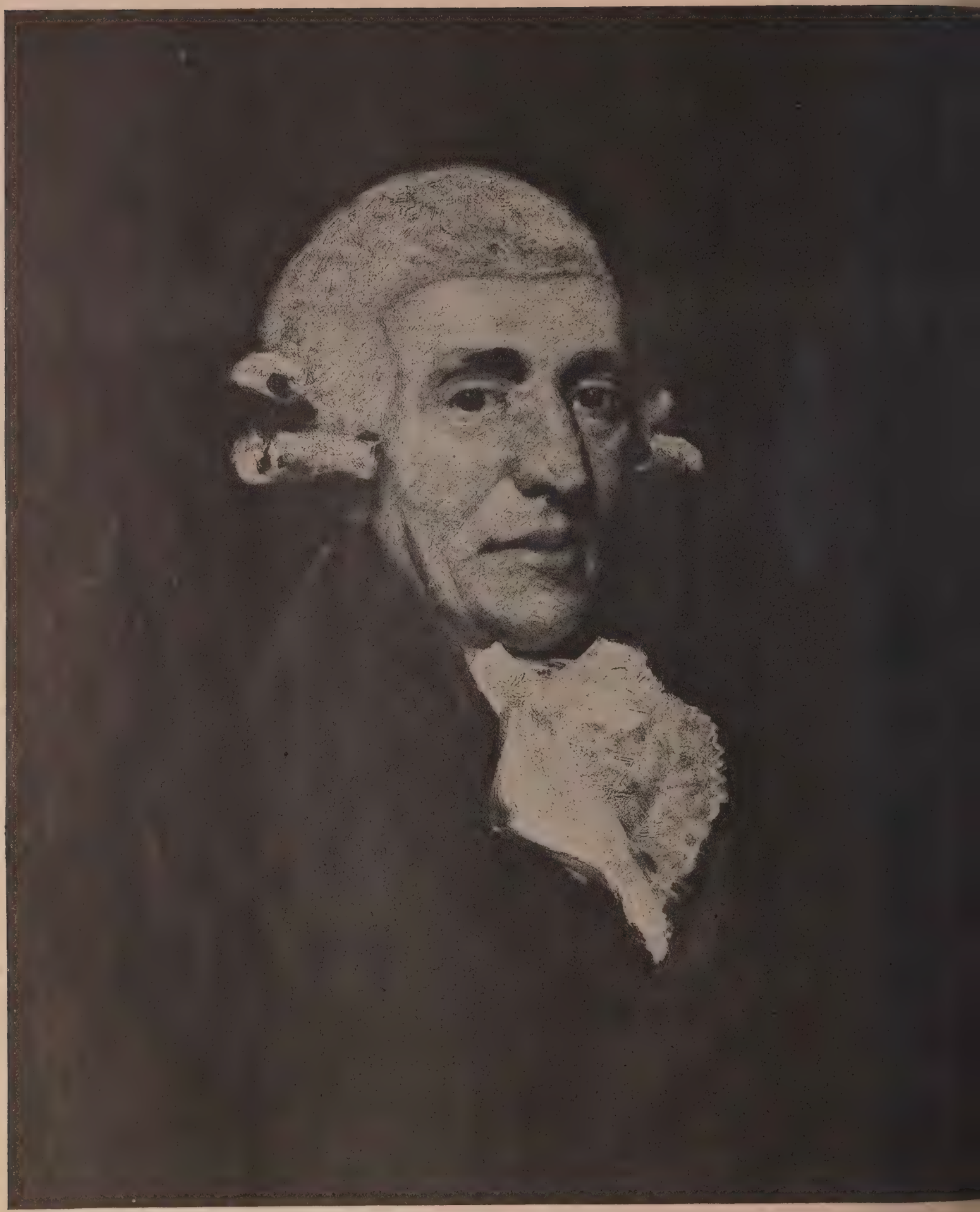
"My Teacher Didn't Tell Me—"

BUT AS there is an average fingering, there is also an *average pedaling* which can be successfully taught even to those almost entirely lacking the "pedal instinct." Accordingly, considering the utmost importance of this part of the technic, one would expect from the pedagogues a proportional degree of care devoted to the same from the very start.

But facts, on the whole, prove just the contrary. When facing a new pupil, otherwise even deserving to be called advanced, coming from a small place, one has to listen again and again to the remark, "my teacher scarcely ever told me anything about pedaling." This deplorable drawback is less prevalent, of course, in the large cities enjoying renowned music colleges where there are always competent instructors overlooking nothing. Nevertheless it happens that even concert pianists are publicly censured for deficient pedaling—a fact disclosing in any case insufficient control on the part of the player.

The thinking advanced pupil is naturally seeking help, first of all, from the printed music. And what does he mostly find? No pedal marks at all in the marks of the

(Continued on page 588)



JOHN HOPPNER'S FAMOUS CONTEMPORARY PORTRAIT OF FRANZ JOSEPH HAYDN

Franz Joseph Haydn, Disciple of Cheer

The World is Celebrating the Two Hundredth Anniversary of His Birth

By Marguerite Allis

) THE CASUAL music-lover, to whom the Classics impart a mild glow of satisfaction, the personalities Olympians who breathed them into re extremely shadowy. In the mind , Beethoven, Mozart, Handel and are lumped together vaguely as old Germans," somewhat incon- y mingled with steins, rotund and deep-throated *Hoch-Hoch's.* the student of musical history these ities are as sharply differentiated those of Theodore Roosevelt and dw Wilson.

h time, when the two hundredth s y of the birth of Franz Joseph s at hand, it is the simple and g master-spirit of the peasant which stands out from his fellow als.

e avoiding the pitfalls of a technical on of Haydn's work, it is mani- impossible to separate it from his lity; the two, in fact, are one. The cious charm of his Croatian folk- spired melodies reflect the modest of the man himself, his graceful, poise, his love for the intimate of his fellow beings.

recurrent strain of the peoples' s natural, for Haydn was of lowly his mother being a former cook in nily of Count Harrach, while his was a wheel-wright.

very humble roof in Rohrau, which ed the family of fourteen, is still cca for musical pilgrims to Austria. it Franz was born either March irst or April 1st in the year 1732. nost authentic biographer, Pohl, ctorily strides the fence of contro- y stating that the hour of birth was ght between the two; but the com- himself claimed the April date, say- it it was his brother Michael who e honor to the preceding month in rt to save Franz Joseph the stigma g an April fool.

Out of Nowhere

AT UNEXPLAINED something hich a tongue-tied world has labeled s" came none knows whence, with e of these lowly parents. A rela- ve him some rudimentary musical g; and, when Reutter, the choir di- at the Vienna Cathedral, heard the air-haired boy in the choir at Hain- is trained ear sensed the promise in weet, childish treble! As a result Hadyn entered the Cantorei of Stephen's at the age of eight.

he years he sang there in the Vienna ral Franz Joseph seems to have at- little attention previous to the ng of his voice, which won the un- ble comment of the Empress, g Hadyn's singing is like unto the g of a cock."

prescience had Maria Theresa that ter of a century later she would to a symphony composed in honor visit to Esterház by this same "fair- blockhead." Or that, with the centuries, this very "Maria Theresa ony" would help to keep her illus- name on the lips of future genera-

after his "cock-crowing" the er was dismissed from Saint n's; and, without means of support, at the age of fifteen, he was turned adrift in the Austrian capitol. But, if the Muse was no longer in his throat, it was in his fingers, his brain and his soul. By sundry means he made it furnish him a livelihood. No service was so humble that he could not make it a rung in the ladder of musical accomplishment. His violin furnished the rhythm for dancing Viennese feet; while his talented fingers did not scorn to polish the shoes of the famous singing teacher Porpora, in return for tutelage. "Porpora's boot-black" learned much from Porpora. At twenty he wrote his first mass.

The First String Quartet

THREE years later Haydn's first string quartet brought him the notice of the nobility and the patronage of Countess Thun who not only shepherded profitable pupils to his door but also influenced Count Morzin to give him the baton of his own private orchestra, with a munificent salary equivalent to a hundred dollars a year. It was something like six years later that Haydn entered the service of the Esterházy family under whose patronage he continued throughout his life.

The young man had a romance while still conducting the orchestra of Count Morzin; he fell deeply in love with the daughter of Keller, the wig-maker. The girl, however, was in love with religion; her ear attuned to celestial harmonies and deaf to the melodies of the young genius as to his pleading, she turned her back on mundane happiness and entered a convent.

There remained by the hearth an elder daughter, a cross-grained virago for whom her father had been unable to arrange any marriage. Panic-stricken at the thought of being compelled to keep her to the end of her days, or his, he took advantage of the love-lorn Haydn to urge on him this daughter as a substitute for the gentle nun. Whether the musician really felt drawn to the relative of his lost lady-love or simply awoke from his trance of misery to find himself married to her is not stated; at all events, she became his wife.

The legend is that Maria Anna used his manuscripts for curl-papers, and set her hot pots upon them. That she was a termagant is nowhere denied; it is even stated that she accused him of being too poor to pay for his own funeral. Thereupon the placid Haydn, goaded beyond even his large endurance, wrenched open a drawer, and, flinging an armful of manuscript upon a table, exclaimed: "See those?" pointing to the heap. "In case of such an eventuality take them to the nearest publisher; he will be glad to furnish interment fitting for Haydn."

Genius Finds Food

THIS SOUNDS somewhat vain-glorious; Haydn, however, was anything but conceited, a fact attested to by innumerable anecdotes, among them many concerning his first London visit, in 1790. In that year Prince Nicholas Esterházy died, and his successor, Prince Anton, disbanded the chapel choir. Although the position of chief musician had proved more or less a servile one, owing to the prevailing attitude of the nobility toward musicians on whom they looked as but a small degree removed from scullions, the work was not arduous. Ample time was left for genius to meditate and to crystallize the fruits of meditation.

While Franz Joseph had been musing his life away in the seclusion of a princely Schloss, the fame of his inspiration had traveled. Learning of his release, the London impresario Salomon induced him to come to England.

Like so many prophets it remained for another country than his own to honor him in full measure: England went mad over Haydn; pupils flocked to him at extravagant prices; the Prince of Wales, who was something of a musician, took him under his wing. It is safe to surmise that the *naïvete* of the elderly Austrian was as a breath of fresh air to the future George IV, at that time a sophisticated, middle-aged man bored half to death.

Shortly thereafter, the Duke of York having married the young Prussian Princess, the Prince of Wales took his *protégé* to pay a visit to them at Oatlands, the three days of which were spent with his music; the Prince played with him upon the cello, while the new Duchess of York quite captured his heart as she sat gracefully at the piano, playing and singing his songs. *Die liebe kleine,* as he called her, further enthralled Hadyn as she sat beside him at a performance of one of his symphonies, humming the airs under her breath as the piece proceeded.

These intimate pictures of genius at the hearth-stone of the mighty titillate the fancy; moreover they warm the cold marble figures of history into glowing life. It is in just such situations that the genial spirit of the great master displays itself; lowly though his origin, his simplicity and his unconscious amiability made him a welcome guest under the roof of the great.

The Tenderer Passion

HAYDN was a handsome man, as well as gifted with the social graces; such being the case, it is not astonishing to learn that he was distinctly popular with the ladies. Among the earlier women to succumb to his fascination was Mme. Polzelli, a singer in the Esterházy chapel. Another devotee was a Miss Hodges, who was, according to Haydn himself, "The loveliest woman I ever saw, and a great pianoforte player."

But the dearest of all his friends was Mrs. Schroeter, widow of the Queen's music master, a very handsome woman, well over sixty, who fell madly in love with the elderly Franz Joseph; that he returned her passion seems probable, for, recounting some of his history, he said of her, "Had I been free I should certainly have married her."

It is not to be deducted that Haydn was a gay Lothario. Nothing is further from the truth. Nor was he the "matinee idol" type. But, like many another disciple of Euterpe, he epitomized enchantment for the opposite sex. Nevertheless, although Maria Anna, living apart from him in Baden, was a wife only in name, Haydn did not forget that the law of church and state considered him married.

Entertained by, and entertaining, royalty, Haydn nevertheless did not feel that he debased his Muse in making it serve his humbler friends. He was never happier than when surrounded by a group of merry-makers, himself creating the main diversion with musical jokes perpetrated upon various instruments by his clever brain and fingers.

One of the abysmal errors into which the uninitiated, casual music-lover is prone to fall is the expectation of finding all the Classics grandiose. Such humorless individuals cannot fail to be bewildered by much of Haydn's music, so full of quaint caprice and delicate facetiousness. There is not a morbid theme in all his composition; when a note of melancholy enters, it is a sweet sadness, faintly romantic, which fails to distress the listener. Of all the masters Haydn can truly be styled the "Disciple of Cheer."

Haydn Teaches Beethoven

IN 1792 Haydn returned to Vienna, where, with the news of foreign laurels won preceding him, he was greeted with great acclaim. It was during this triumphal sojourn in his old home town that the young Beethoven became one of his large flock of pupils. The budding genius paid the one already in full flower the sum of about twenty cents an hour for imparting knowledge. Haydn proceeded to neglect this poor-paying pupil who was so cocksure that the master dubbed him "The Great Mogul." There was never any love lost between these two geniuses. Though the incompatibility did not reach the proportions of a feud, such as has been ascribed to it by some sources, their relation was in distinct contrast to that which existed between the elderly master and the young Mozart, a kinship of spirit which constitutes one of the idyllic passages of musical history.

While in London, Haydn had heard the great Handel oratorios and had become eager to try this field of composition. Inquiry as to how he should go about it elicited from a London orchestra leader a wide gesture toward the Bible, and the terse advice: "There! Take that, and begin at the beginning."

Creation in Fact and Name

HAYDN seems to have followed this counsel literally, and the result was "The Creation," written during this two year period. It was scheduled for its premier in London, March twenty-eighth, eighteen hundred. The score having arrived from Vienna on the twenty-second of the month, there remained to be accomplished the feat of copying all the hundred and twenty parts. Upon being congratulated on the successful completion of this task, the copyist replied, "We have but emulated a great example; it is not the first time Creation has been accomplished in six days."

There are many tales of the great composer and this surprisingly fresh inspiration of his advanced age; but none is more delightful than that of his last public appearance at the time "Creation" was performed at the University of Vienna, eight years after its London *première.*

The day had been bleak and dismal, with heavy, lowering clouds hanging over the Austrian capital; but at the moment when the music of the oratorio undergoes a striking change from minor to major at the words, *Let there be light!,* the sun burst out in all its glory. A thrill passed through the entire audience, and Haydn himself, carried away by the

phenomenon, rose from the arm-chair, in which he had been brought into the auditorium, and, pointing upward, exclaimed: "It all came from there!"

After the success of "Creation," Haydn wrote "The Seasons." But the undertaking was too much for the failing strength of a man of his advanced years, and it proved his last great composition. It has been estimated that his works approximate a thousand, including a hundred and twenty symphonies, seventy-five string quartets and thirty trios, to say nothing of operas and songs. Most of the vocal music was composed at the magnificent palace of Esterhaz, on the Neusiedler-See, where the Esterházy family strove to out-shine Versailles. Speaking of his life there, Haydn said: "I was cut off from the world; there was no one to torment or confuse me, and I was forced to become original."

The Tactful "Farewell"

MANY OF the musicians, employed by the Esterházy, had families in Vienna and were utterly weary of the long extended stays made at the Schloss by Prince Nicholas who adored the place. It was this circumstance which led Haydn to compose the "Farewell Symphony."

At the time it was presented the Esterházy family and their guests, a brilliant company had assembled. The first movement of the new symphony began blithely enough, but it gradually grew soft and dreamy, then sad, long-drawn-out and mournful, a distinct novelty in Haydn's music. At length the instruments set up a sorrowful moaning. One after another they ceased to play. First one musician and then another blew out his candle, put his fiddle or his oboe under his arm and walked out. The Prince's favorite violinist ended on a cadenza and was off, leaving Haydn alone with his baton.

"If they all go," exclaimed the bewildered Prince, "we may as well go too."

Which was just the thought Haydn was trying to convey, hoping thereby to shorten the stay at Esterház.

The Ox and the Razor

SOME OF his compositions have more unique titles, even perplexing in their seeming incongruity, until the tale of their inspiration is revealed. Thus it is with "The Ox's Minuet," and "The Razor Quartet." Of the former it is told that a butcher came to Haydn, not yet become celebrated, and begged him to compose something for Fräulein Butcher's wedding. Haydn, who was notoriously obliging, did so, and was shortly astonished to hear the self-same music performed under his window. Looking out, his astonishment turned to amazement, for the street-band surrounded what his eyes told him was a reincarnation of *Io*, gold horns, garlanded neck and all! It was but Herr Butcher's attempt to repay professional courtesy with professional courtesy! Long might Haydn protest that he could not use an ox in his business. The ox was his, willy-nilly! History fails to relate of the subsequent disposition of the ox, but one fancies it became a white elephant, and, doubtless, eventually a pot-roast.

As to "The Razor Quartet," its appellation was the result of an incident at Esterház, whence Bland, the London music-publisher, had followed Haydn for the purpose of wheedling some masterpieces out of him.

Passing the musician's door one morning, the publisher beheld the master struggling with a dull razor.

"I'd give my best quartet for a decent blade!" exclaimed the annoyed Haydn.

Bland let no grass grow under his feet, but pelted off after his own set of cutlery which he presented to Haydn. As good as his word the master went to a drawer and pulled out a sheaf of manuscript which he laid in the arms of the clever English publisher.

A dissertation on the merits of "Papa Haydn's" brain-children, of his place in the field of classic honors, is outside the province of this rambling little tale of Franz Joseph Haydn, the delightful human being.

An authoritative biographer had said of him: "He did not scale Olympus, nor talk in the accents of the gods. His utterances consisted rather in unaffected bits of cheerfulness."

So, after hearing Beethoven soar as the eagle, or Wagner rend the heavens with the lightnings of his emotions, after tossing on the stormy sea of modern harmonies, it is with relief one returns to the rippling stream of Haydn's melodies, blithe with the buoyancy, the sunny spontaneity, of his own charming personality.

Haydn's star was setting as that of the Terrible Corsican rose. When the veteran composer lay dying, the troops of Napoleon battered at the gates of Vienna. Some of the officers even stood about the bed on which Haydn was drawing his last slow breaths. After the fall of the city, these same men, an incongruous company, the disciples of all that stood for ruthless greed and power, devastation and dissolution, attended the funeral of the author of "Creation."

SELF-TEST QUESTIONS ON MISS ALLIS'S ARTICLE

1. *In what way did Haydn make a living before his days at Esterházy?*
2. *What marks of honor was Haydn shown in England?*
3. *What was the implication of the "Farewell" Symphony?*
4. *Give the origins of the names of the "The Ox's Minuet" and "The Razor Quartet."*
5. *What was the predominating mood in Haydn's music?*

Triple Terms

By FLORENCE L. CURTISS

IN learning the meaning of different musical terms children will find much joy in the game of Triple Terms. First a list of such terms should be set down, such as: "legato—smooth, graceful"; "crescendo—growing louder, increasing in power"; "allegro—lively, rapidly."

Then enough cards should be cut out to supply six to each player. Each should be the size of an ordinary playing card and each should have written on it one of the musical terms. Any number of children may play, the game having rules like that of "Authors."

The child whose "turn" it is calls for a phrase which will help to complete a book of "triple terms." He must pronounce the words correctly. Once a book (three cards containing words of the same meaning) is obtained, it is laid aside. A child must always give up a card in his possession if he is asked for it. When a player fails to get a card he wishes, it is the next player's turn. At the end of the game the player having the largest number of "books" wins.

The "Triple Term" game helps the children to pronounce correctly and to learn and remember the meaning of musical terms through the constant repetition in asking for cards needed to fill out their books.

Musical Jargon of the Radio Clarifi

A Popular Interpretation of Technical Terms Heard Daily Over the Radio

By EDWARD ELLSWORTH HIPSHER

Part XXVI

Threnody (from the Greek): A song of grief; a lamentation; a dirge.

* * * *

Toccata (Italian, *tawk-kah'-tah*): From *toccare*, to touch; and so a piece designed especially to display the touch and execution of the performer as well as the special powers of his instrument. Bach brought this form to its greatest height and left the most distinctive examples of this art; though it has been practiced by most of the important composers throughout musical history.

* * * *

Toccatina (Italian, *tawk'-kah-tee'-nah*): A small *toccata*.

* * * *

Tone-Poem: A composition free in form and with a definite program, similar to the Symphonic Poem, which see. The Tone-Poem, however, may be adapted to a single instrument, such as the organ or piano, as in MacDowell's "A Scottish Tone-Poem."

* * * *

Transcription: A paraphrase. The adaptation of a composition for a voice, an instrument, or a combination of these, for which it was not originally intended.

A brilliant show piece based on melodies, as from an opera, or on some standard composition as are the Liszt transcriptions of the Schubert songs.

* * * *

Trilogy: A series of three operas or oratorios based on a continuous narrative.

* * * *

Trinkgesang (German, *trink '-gay-sahng*): A drinking song.

* * * *

Trio (Italian, *tree'-oh*): A composition for three voices or instruments.

The classic instrumental trio is for piano, violin and violoncello; and in this form both classic and modern composers have left specimens scarcely second in value to their quartets.

The second theme, or movement, of many dance forms—such as the minuet, gavotte or march—is commonly designated as a trio, probably because originally this was so often written for only three instruments.

* * * *

Triumphal March (French, *Marche Triomphale, marsh tree-awm-fal;* German, *Triumphmarsch, tree-umf-marsh;* Italian, *Marcia Trionfale, mar-cheeah tree-awn'-fah-lay,* with the *ee* but very lightly sounded in *cheeah*): A march for the accompaniment of a grand military or other procession, or royal or any imposing pageantry.

The music will express grandeur and pomp and yet festivity; and if there be marchers they will take but two steps in the usual four-beat measure, thus lending stateliness to their movements. Excellent examples are the *Coronation March* from Meyerbeer's "Le Prophète," the *Solemn March and Chorus* from Beethoven's "Ruins of Athens," and the great *March* in Wagner's "Tannhauser."

* * * *

Tutti (Italian, *toot-tee*): All. A passage for the full vocal and instrumental forces.

In complex works this term is used after solo passages, for combined musical forces.

In concertos, passages for the orchestra are thus indicated.

Unitary Form: A form in which a single theme is used. The hymn tu a good example, also the usual folk- such as: *Home, Sweet Home; Laurie;* and *Suwannee River.*

* * * *

Valse (French, *vahlse*): See *W*

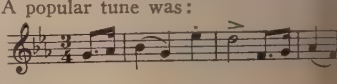
* * * *

Variations: Originally variations formed by merely more or less ela figurations and embellishments adde the melody.

In the more modern *Theme with V tions*—as created by Bach, Haydn, M Beethoven, Schumann and Brahms— is no limit other than that of the inve genius and fancy of the composer; they have resorted to every devic melodic, harmonic, and rhythmic t formation that could present their t in any change of form or sentiment.

* * * *

Varsovienne (French, *vahr-so-vee-* Italian, *Varsoviana, vahr-so-vee-ah'-* A dance with certain characteristics o *Mazurka* and *Redowa,* and so pro taking its name from the Italian French *Varsovia* (Warsaw, home o *Mazurka*). It originated in France, be a favorite of the Empress Eugénie a was much used at balls in the Tuil A popular tune was:



The movement is rather slow; an long, accented notes at the beginnin alternate measures coincide with paus the dance-steps.

* * * *

Venite (Latin Vulgate, *vay-nee'-* A familiar name for the ninety Psalm, sung in the morning service o Anglican (Episcopal) Church, just b the Psalm of the day.

* * * *

Verset (English and French; Ge *Versette, ver-set'-tuh;* Italian, *Ver vayr-set'-toh*): A short prelude or lude for the organ.

* * * *

Vespers (English; French, *Vêpres pray;* Italian, *Vespro, vey'-spro*): evening service in which song pre nates.

* * * *

Villanella (Italian, *veel'-lah-nel* French, *Villanelle, vee-yah-nell*): Italian folk-song of the sixteenth ce related to the madrigal but more rus humorous in character. Also a dance singing, in the same style.

* * * *

Vocalise (French, *vo-cal-ees*): A exercise, especially on the vowel soun *Do-re-mi's.*

* * * *

Volkslied (German, *folks'-leed* folk-song, which see.

* * * *

Voluntary: An instrumental (u organ) number, before, during or a religious service. As an opening nu a choral piece is sometimes used.

(Continued on page 592)

High Lights in the History of Piano Technic

By Florence Leonard

Part III

) ONE teacher seems to have considered the fact that there were many types of hands and brains, t what was suitable for him, himight not be suitable for another

not strange that this should be the so early a period of method-makt that the group of pedagogues who l next should have continued so he same path does seem remark-

oint the teachers were all the quiet arm. The only movemitted to the arm was turning in passages, by some players.

Described Effects, Not Causes

s the effect of the playing rather the causes or the mechanism that orded by the critics and scribes, experhaps in the case of the great when words failed the writers. eading of Mozart's playing, for inone's imagination must supply the of phrasing, the flow of pearling the rapture of feeling which no layer could impart to the delicate, ality of the harpsichord notes. For er has been able to describe them. Hooker says, "Melody is for the up of men's hearts and the sweetf their affections toward God," the ears that quality of Mozart's!

c, Not Feeling, the Desideratum

the average virtuosi were praised terms of velocity and clearness, nded for power and speed and event tone. One critic speaks vaguely btleties of touch." But again he clear and precise playing, elegance illiancy. The word "warmth" is uously absent until the days of enner and Cramer.

o the means of training the hand, eems to have been one general rule, t and complete training of the ," as one author puts it. "Independwas also an important principle, and that each finger should be able to and to play firmly without disturbquiet position of the other fingers the hand.

ngth and velocity were to be derived very many repetitions of exercises ssages. This was a second imporrinciple, though by no means secin importance.

cises for these purposes multiplied from the day of P. E. Bach to himself, who made so exhaustive ection of figures and combination gers, that one would think he had thing for his successor to do.

ish Piano and Richness of Tone

M about the year1800, as the Engh piano came more and more into one reads of "richness," "plastic ness," in addition to "clearness and ness," "quiet and smoothness," liability." It was said that Kalkr, he of the "purified execution, asngly clear scales and double notes," o warmth." And this remark indian important change in pianos, in s, in public taste. The era of feelhas well been said, is about to suphe "era of technic."

Beethoven

FOR this is also the period of Beethoven (1770-1828). Something of Beethoven's "methods" may be gleaned from the commentators, even though his overwhelming gifts were too great for the analytical powers of his hearers.

Apparently he played "with contact" rather than with stroke; with a tone which he *felt* in the keys, supplemented by the richness which dwelt in his heavily built arms and shoulders. Czerny said that his fingers were short, strong and broad at the tips from much playing. And Beethoven himself told Schindler that *the hand* should lie in the keys so that the fingers would lift as little as possible, "for only in this way is it possible to learn to *sing* and to draw out the tone." Kerst is authority for the statement that he disliked high lifting of the fingers, especially in passages.

In this period belongs also Field (1782) whose method was rather definitely analyzed. He played with almost perpendicular position of the finger-ends, and yet was able to impart "varieties of touch, beauty, mellowness, singing quality, sweetness" to his tone. Thus he overcame the disadvantages of the vertical position, because, as Brendel says, he *"pressed* with perpendicular fingers *to the bottom of the key."* Hummel's tone, according to Brendel, was not full, "because he brought the finger-nail over the key."

Study of Hand Begins

FROM the day of Field onward, there is a growing tendency to study the hand, to try to find out where strength comes from, what elasticity does and what it is; what gives endurance, how much power is artistic and how it can be measured—a tremendous step forward in pedagogical outlook!

Liszt the Player

IN THE history of piano-*playing,* the next great master is Liszt—Liszt a pupil of Czerny in his early years but so far in advance of Czerny's position, technically, that one would think at least a generation must have elapsed between the two styles.

Köhler the Pedagogue

YET IN the history of piano *methods,* the next important name is Köhler, Köhler who was a contemporary of Liszt, and yet founded his "method" on the principles in use up to the time of Czerny. Players blazed a trail. Pedagogues much later mapped it. As in the history of music itself, composition came first; scales and chords and treatises on composing were formulated later.

Whatever the reason may be, whether it was the strong power of tradition or the very nearness of the new manner of playing, the earlier pedagogues of Liszt's day were unable to analyze and transmit his new ideas. (He himself made no attempt to teach technic.) In the effort to do this, however, many harmful principles appeared. For the old manner of playing could not produce the power and brilliancy of the new effect and yet the pedagogues tried to get these by forcing the muscles to work harder.

Under the name of Ludwig Köhler (1857) appeared the most significant treatise or method which had been published up to this time. Köhler was born in Braunschweig, and had his musical training in Vienna. He called his chief book "The Systematic Method for Piano Playing and Music," and Vol. I was "Mechanical Training as the Foundation of Technik." His sub-title explained that the work was "a system in accordance with nature, not a system peculiar to an individual." For he thought that he had discovered *the* way of using the hands and fingers, which was adapted to all hands. "The normal hand," or typical hand, was one of his newly coined expressions.

But he overlooked the important fact that in prescribing any one position as normal, he was imposing on all hands the movement and position which suited Ludwig Köhler's hands! He had before him two utterly different types of hand and style—the long, narrow hand of Liszt and the broad, short fingered hand of Rubinstein. Both were, to be sure, "new" in freedom and brilliancy, yet he attempted to base the playing of both on the old idea of the quiet arm and quiet hand. He must have thought, as so many earnest workers think today, that *of course* the old principles still held, of course there could be no other approach but by the old paths.

But Köhler has well been called "The Father of all Schools of Technic," because he presented a definite classification and description of movements, and, in connection with these, he gave the most learned and comprehensive collection of material. In comparing him with Czerny it should be remembered that Czerny wrote collections of Studies for certain purposes. Köhler, however, attempted a graded selection of material which should constitute a complete "Course," suitable for any teacher to use. In addition, there were definite directions for practicing certain introductory exercises and for dividing the lesson time—as "five to seven minutes for technic, at each lesson, for from four to six months."

In his system—to follow an analysis similar to the preceding ones—he advocates:

A high seat, forearm level with bent finger tips.

Upper arm quiet ("hanging like a wet towel," as Baermann used to quote him). It must never move forward, but may move diagonally to reach greater distances on the larger keyboard.

The hand must be level; the knuckles must not protrude.

The fingers must be "half bent," so that they play "on the cushions."

BOURDELLE'S BUST OF BEETHOVEN

The Artist Conceives of Beethoven as Bacchus Pressing out the Sweets of Life for Man. The bust won many first prizes in France.

The fingers must always be parallel to the keys.

Instead of forming a straight line from 1 to 5, he placed the tips so that the third finger was furthest forward (toward back of keyboard), the second and fourth about on a line behind the third, the thumb and fifth behind two and four, as:

3
2 4
1 5

Thus the position corresponded very nearly the relative length of the fingers.

In movement, he introduced the "hammer stroke" from knuckle and from wrist. The lift was to be high or low, according to the needs of the player—as he saw them. If the *legato* was not good, the lift should be low. If the player was very indolent, the lift must be high, an inch and a half.

His exercises included the "supporting fingers," that is, one or more fingers held stationary on the keys, while the other fingers played, to develop the so-called "independence."

In scales or arpeggios he allowed the hand to be held a little higher than in other passages, so that the thumb might have the required room. But the elbow had to remain quiet. "The hand must always glide quietly, the back of it being like a gently floating boat."

The thumb must always remain over the keys.

In melody playing there must not be too much pressure from the *hand*. The pressure must be a part of the touch "To accent the melody notes, imagine that the keys are an elastic air cushion, which must be pressed down."

The attempt to develop strength while keeping a quiet arm and hand was doubtless what led to the following observations:—

"Firmly held fingers are the *only* means of playing correctly."

"The fingers must be lifted high, with tension, and the stroke must be swift. There must be a slight pressure after the note is sounded." (The first appearance of the theory of "after pressure." Neither of these last two ideas is found in the earlier methods.)

"The difficulties of the hand can be overcome by daily mechanical playing."

Köhler taught the hammer stroke from the wrist as well as from the finger. Hand and fingers were to be "held as usual, but quite rigidly. Lift the hand from the wrist before the stroke; then strike suddenly, and instantly bring the hand back to its original position. This is called *staccato* playing."

He taught also the stroke of the forearm from the elbow.

It will be evident to any one who glances through the Köhler books that he is wholly occupied with the mechanical aspect of playing, and not with the idea of tone production, with any problems such as pressure versus stroke, or arm participation. Though he recognizes four levers—tip-joint, knuckle, hand (from wrist), forearm, he is satisfied with the superficial aspect of touch, the obvious and mechanical "stroke."

Köhler's followers may be counted in thousands, if indeed they are not innumerable.

Almost simultaneously with Köhler's method appeared the books of the Stuttgart method, that of Lebert and Stark.

The real name of Lebert was Levy. He was trained in music at Prague, under Tomaschek and D. Weber. Then he removed to Munich to teach, and started a music school there. But after a time he took up his residence in Stuttgart, and together with Stark and others founded the so-called "Stuttgart School." It was this school which was, in a sense, the rival of the Kullak school in Berlin, as a preparation for those students who aspired to study with Liszt. Students had a fashion of going "for a season" to Stuttgart.

Ludwig Stark was the man to whom the chief credit for the books of the "Method" must be given. He was born in Munich, and studied under the Lachners. The great value of the books themselves lies in the grouping together of studies in certain graded forms of composition. (The Cotta Edition of the Beethoven Sonatas is an outgrowth of this work). The books attempt to give a scrupulously graded digest of the material needed for the beginner from the time he learns c, d, e, f, g in the treble to the day when he masters the Concert Etudes written by Liszt and others for the final volume. They contain much useful material and much that is dry and pedantic.

The method of using the hands taught not merely that the arm should be held quietly. It required muscular contraction in this quietness, for the student was made to hold a book between arm and body, by pressing the arm against the side. (This was also taught by Ehrlich and others, but seems to have originated at Stuttgart.)

The lift was high. It was made with tension, like Köhler's, often with extreme tension. When the finger was lowered, it was thrust down swiftly with force, and thus, again, with tension. A more exacting form of gymnastics could hardly be devised. Independence, sheer force, hammer stroke were the ideals in view.

Power! Endurance! These the student must acquire in addition to velocity, and as yet no pedagogues had discovered how to acquire them without sacrificing tone quality and endangering the mechanism of hand and arm.

Performers Not Adequate Teachers

YET THERE was Tausig who knew intuitively how to play the closing pages of the E minor Concerto of Chopin *in octaves* instead of single notes. There was Theodor Kullak who could *play* double thirds, and could not teach them unless his pupil survived the thousand repetitions and suddenly found "the knack."

The prescription was always the same, to practice these difficulties on and on, loud and fast (after some slow practice at first), till they "came." In very many cases they never "came," despite the arduous practice. Kullak would say to Amy Fay, "Practice always, Fräulein. Time will do it for you some day. Hold your hand any way that is easiest for you."

Variations of Pupils

IN CONSIDERING these methods, as all others, indeed, it is well to remember that teacher and pupil may differ. The pupil may not understand what points to emphasize, may cultivate more stiffness than was intended, may—and often does—add certain ideas of his own which even contradict the original ideas of his teacher. As Rogers says, "So much more certain is the pupil than the master can ever be."

The writer is reminded of a teacher-pupil of one of the best known modern masters. She wished her pupils to loosen the elbow, so that they might play Mozart well. To this end she installed a punching bag in the studio! "A punching bag and Mozart!" cried the horrified master.

Harmful Principles

SO ONE must not necessarily attribute to Köhler and to Stark themselves as players the extreme stiffness which has resulted from their teachings. Nevertheless extreme tension, motioneless arm, finger independence, hammer stroke, sheer muscular force are ideas which they sponsored, and these ideas *resulted* in stiffness, bad tone and injury to the muscles.

(*Continued on page 586*)

RECORDS AND RADIO

By PETER HUGH REED

ONE OF Arnold Schönberg's most formidable works, as regards size, has been recorded by Victor. This is his "Gurre-Lieder," a work for several soloists, chorus and augmented orchestra. It was recorded at a performance in April which Stokowski sponsored in Philadelphia. Three performances at that time were given in Philadelphia, and one later in New York. Radio listeners will recall no doubt the broadcast of one of those performances.

The soloists for these occasions were Paul Althouse, Jeannette Vreeland, Rose Bampton, Abrasha Robofsky, Robert Betts and Benjamin de Loache, the latter a speaker. The recording of this gigantic work is a remarkable one, of which Victor, its sponsors, can be justly proud. Whether it will ever repay their efforts for its perpetuation in the wax, however, is another question, since such music is unlikely to be acclaimed by the majority. The recording, however, is very remarkable and proves an advance in more ways than one in the art of recording. In the first place, it was made during the performance and presents a most convincing and lifelike reproduction of the work. In the second place, it is the first set in which Victor's new type of record material has been used. This material, which is much thinner and more flexible than the old, is absolutely noiseless. The set is issued both in the regular seventy-eight revolution records and also in the long-playing record, which revolves at thirty-three and a third revolutions. The better recording is to be found in the regular records, since, as usual, the long-playing records lack depth and height.

The Early Schönberg

SINCE THE music of Schönberg in recent years has incited no end of hostile comment, with its wholly cerebral qualities, its uncompromising and constricted style which one of our foremost critics has called "test-tube music," it is most interesting to hear this work of his youth, written when his ideas were entirely different. The "Gurre-Lieder," which is best termed a cantata, was written in 1901, when the composer was twenty-six years of age. Its instrumentation was not completed, however, until 1911, and its first performance was not given until 1913. The text of this work was taken from a poem by the Danish poet, Jacobsen. It tells of *King Waldemar's* hopeless passion for *Tove*, the beautiful. Married, for reasons of state, to another whom he does not love, *Waldemar* still continues his devotion of *Tove*, setting her up in his favorite castle called Gurre. *Queen Helvig*, wild with jealousy, brings about *Tove's* death. The King's grief thereafter is terrible to behold, and his curses are fearful to hear. Because of his blasphemies, he is condemned, after death, to hunt nightly in a wild chase across the sky. His love, however, proves stronger than his damnation, for he finds that all Nature speaks to him of *Tove*, and each morning he finds *Tove* in the reawakening beauty of the world."

The musical structure which Schönberg has built about this poem is, as we have said, titantic in size, far too pretentious and cumbersome in its romantic grandeur and too reminiscent of Wagner and Strauss to be convincing. True, there are premonitions of the later Schönber some sections, most notably in the where the speaker employs his half-s half-song, which the composer *Sprechgesang*, above the orchestra these sections are unfortunately too On the whole, the work is too long the creation too impotent to sustain interest throughout. Stokowski mi ceive considerable commendation fo notable showmanship in presenting work for the first time to American ences, but it is doubtful whether will receive sufficient commendation, after all is adjudged from sales whe cordings are concerned, to merit effort of issuing it. As a performan a concert-hall, the "Gurre-Lieder" sented, as one critic observed, a vast enlivening *soirée* for an evening: is extremely dubious to believe that recordings will prove as variable an tainment in the home (Victor set M

The "Waldstein"

MANY pianists interpret Beetho "Waldstein Sonata," Opus 53, bombastic manner, over-emphasizing dramatic import. Sensational valu Beethoven's piano sonatas are largely applied. Particularly is this true o "Waldstein," which owes its creatio the composer's passionate love of N One should remember that Nature w him a genuine friend, "to whom he turn for consolation in sorrow." I been pointed out that the "Wald Sonata" owes its particular inspiratio the same countryside as prompted "Pastoral Symphony" and the so-c "Pastoral Sonata," Opus 28. It was ten at Döbling in 1804.

Wilhelm Kempff, young German pi has recently recorded for Polydor in many several of the most popular o thoven's piano sonatas. The recordi the piano in all of these is that of th best we have had so far, for that sim quality so often sought in piano re ings is captured throughout. Brun who reissue the Polydor recordings i country, have brought forward Ke performance of the familiar and popular "Waldstein." To say that t the finest recording of this sonata to is insufficient praise. Kempff sense musical significance of this work in a praiseworthy manner, placing it be and above its dramatic import. In th is wise, for, as we have previously s over-emphasis can so easily destroy its sical beauties and its melodic (Brunswick discs 90227, 8 and 9).

Bach Double Concerto

A NEW recording of Bach's "D Concerto in D Minor," for two lins and chamber orchestra, has be sued by Victor in their album M123, played by Arnold and Alma Rosé, d guished Viennese violinists, the f being, besides the *Concertmeister* to Vienna Orchestra, the founder and violinist of the Rosé Quartet.

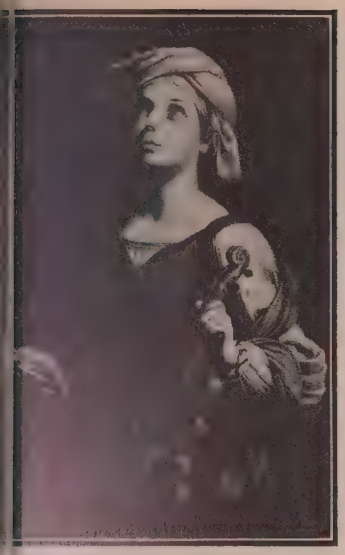
Music-lovers who have known an mired the pre-electrical recording of work by Kreisler and Zimbalist wil come this as significant news, even t the performance does not in any eclipse or equal their interpretation.

(*Continued on page 592*)

From the Cradles of Musical Art

Musical Instruments in the Pictorial Art of Italy

By Guy Cadogan Rothery



ST. CECILIA
By Domenico Domenichino

HILE we can trace to Germany so many of the improvements which give us the musical instruments of Italy is the true cradle of the art pe. Thus it becomes very interest- tudy the varying shapes of different of instruments used in Italy from ays to the eighteenth century. One pleasures experienced in visiting hibition of Italian Art held at the Academy, London (an exhibition e thousand pictures by great mas- it from the Royal and private gal- of Italy and other countries in Eu- nd even from private collections in nited States, and valued at over 00 sterling), is the opportunity it of studying how the old Italian s viewed this subject. There are a umber of pictures in which music e form gives added meaning to the itions.

oint which is striking at the outset h an investigation is that general ic types—such as the conventional lyre and the yard long trump with outh—are rarely introduced. Just costumes in which the artists clothe eligious characters (even personages olical history) and the scenery in they are posed are intensely local, ng the landscape, architecture, dress cessories of their own country and so the musical instruments are sed in their own day, which makes dence of these pictures all the more le.

Fifteenth Century Orchestra

PLENDID instance of this is pro- ided by the famous "Madonna dell' tra," by Giovanni Boccati, an Um- artist who flourished about 1435 to It is painted in a style having some es with the work of the primitives. irgin is seated on a throne under a ured baldaquin, with the Child in p, while an orchestra of angels sur- the throne, with baby angels in the ound. It is the angelic orchestra emands our attention, for they are g on a great many instruments com- t that period. The first angel on the playing on a lute of a fairly ad- d type, with its half melon body, neck and head at right angles to it, nd sound holes pierced in rose form. ody is seen to be inlaid with stripes. were often made of wood and ivory, een in the group of musical instru- by Evaristo Baschenis (1617-1677) the back of the lute is shown. In cases, the body is actually ribbed, a of corrugations, as shown by a sepia ng by Giovanni da Udine.

Derived from the Arabian Oud (el' oud, liuto, lute), this instrument found its way into Italy through Spain about the ninth century and soon spread over Europe, remaining popular well into the seventeenth century, giving rise to the guitar and other instruments.

The next angel on the left holds a tambourine and the third a pair of cymbals of a decidedly Oriental type. On the right the first angel is playing on a small hand harp, of beautiful curves, with rather narrow sounding board. The long pillar and sounding board broadening at the base came later with the increase in size. It appears to have originated in a compromise between the lyre and the ancient Egyptian gigantic harp which had no front pillar.

Early Fiddle

NEXT TO the harpist is an angel playing a keyed wind instrument, serpentine in form; and then comes one playing on an early type of fiddle having a pear-shaped body and very short neck with voluted head. It is the shape well known in North Europe from the ninth to the twelfth centuries. The bridge is shown, while the sound holes are distributed on the principle of the lute; but the bowing and fingering are typical of violin playing and appear to have been suggested by the "crowd" (an ancient Celtic instrument). One of the baby angels plays the dulcimer, well established at an early date in Venetia and Lombardy; below him another plays a miniature hurdy-gurdy, more commonly seen in the shape of the organistrum, a large guitar-shaped instrument with a wheel piercing the sound board and plucking the strings by being turned by a handle at the end. On the opposite side we see a handsome example of the portable or hand organ, known as the regal or regals. These were used chiefly, if not entirely, for choral purposes.

There is an earlier pictorial representation of a regals in London, by an Italian artist, Melozzo da Forli, in the National Gallery, where an angel is shown holding a small instrument, fitted with stops, like pistons, instead of the flat keys, while the double row of pipes slant up at an angle, the lower end having an architectural façade. At Beverley Minister there is a sculptured figure playing on a hand organ with a single row of pipes (regal), while at Melrose Abbey an angel holds in his arms a regal with pipes in double sets, like those in Boccati's picture.

Primitive Bagpipe

OTHER instances of orchestral attendants on the Virgin and Child are to be seen. A very beautiful rendering of the subject by Marco Zoppo (1433-1498), now the property of Viscount Wimborne, shows an angel on each side blowing trumpets and behind them others playing bagpipes, while below another plays a viol, and a sixth a dulcimer. The bagpipes are of quite primitive form, such as are common to this day in Calabria and other mountainous districts: a smallish bag made out of a kid or lamb skin, with two short pipes. There are other examples by Stefano da Verona (1375-1451), by Caterino and Danato (second half of fourteenth century). A well shaped dulcimer appears again played by a small angel at the foot of the throne in which St. Peter, wearing the tiara and cope, sits between the standing figures of St. John the Baptist and St. Paul, in a painting by Cima da Corregliano (1459-1517).

THE REST ON THE FLIGHT INTO EGYPT
By Michelangelo Caravaggio

PORTRAIT OF A MUSICIAN ATTRIBUTED TO COSIMO TURA
In the National Gallery of Ireland

A fanciful form of the lyre is seen in a charming picture of the "Court of Apollo" by Perugino (1446-1523), in which the first of the four almost nude figures standing in a paved courtyard with landscape background leans on a scrolled metaled framed instrument having five very short strings. It is not, of course, a representation of any type of lyre.

Mention has already been made of the lute. A fine rendering of this instrument is seen in "The Lute Player" by Bartalomeo Veneto, which shows the half length of a fresh-complexioned young woman with brown curls falling over her shoulders seated behind a balustrade on which a musical score rests, plucking at the instrument.

Viol with Variations

OF STRING instruments played with the bow these old Italian Masters give us many examples, with some interesting variations. In a portrait of a "Maker of Musical Instruments" attributed to Cosimo Tura (1420-1495), lent by the National Gallery of Ireland, Dublin, we see the half length of a hard featured young man with long hair, wearing a black fur-trimmed gown and black cap, tuning a viol of the usual five-stringed type, but having the uncommon outside one-tone tuning cord. The method of housing the pegs is most interesting, and we see how the hollow head and the neck are embellished with carving, inlay or painting. All three methods were extensively applied at that period and much later.

The body is of the usual early shape for the vielle and the viol da Gamba. Evidently he was a first-class craftsman for his shapes are good, as witness the bow resting on his left arm, the lute and violin on the lower shelf and the flutes above. A fine but less detailed example of the viol is given by Raphael in a silver point print on greenish ground, representing an angel musician and said by Venturi to be a study for that Master's picture of the Coronation of the Virgin in the Vatican, though it was not actually used for that purpose.

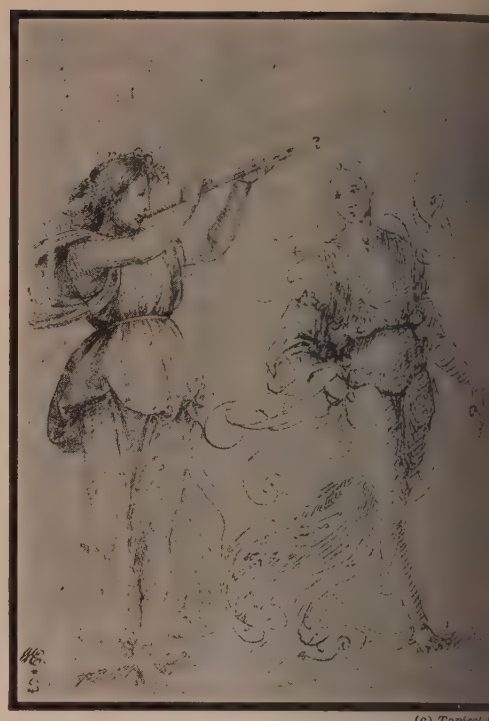
An extremely primitive type of the violin is seen in Cima da Conegliano's "Apollo and Marsyas before Midas," from the Royal Gallery, Parma. Apollo, nude but for the chlamys draped over his left shoulder and back, is holding a large cithara, but of the violin class, as the divine player is using a bow and not a plectrum. It shows the transition stage from the rota, with its long body, short neck and scrolled head. Marsyas is represented as holding a small mandolina

which is somewhat like a small lute; but here we see the head curved inwards, while Marsyas has a short, strong bow, in place of the plectrum commonly used with the mandolina and the large mandola. Much the same instruments are shown in another "Judgment of Midas" by Cima, which has been sent from Denmark by Count Molke.

More Modern Curves

A MORE modern pattern of the violin is seen in Baschini's picture, though, unfortunately, we see only the back, so that we have nothing to learn about the bridge, frets and sound holes; but the beautiful outline, the slight swelling of the back and graceful curves of the head are exquisitely reproduced. It is this type of instrument, only again imperfectly shown, that we find introduced in Michaelangelo Caravaggio's large canvas of "The Rest on the Flight into Egypt." It represents the Holy Family at rest in a picturesque landscape. St. Joseph seated holds up a musical score to an angel who plays the violin. Only part of the instrument and the bow are seen; but these and the fingering are most carefully drawn. In other respects it is a great and attractive picture, as good in composition and perfection of detail as it is delicate in coloring.

The spiritual influence suggested in this painting of Caravaggio is also seen in Domenico Domenichino's St. Cecilia, lent by the Liverpool Corporation from the Walker Art Gallery. The girlish figure, standing, is turned slightly to the left, her turbaned head tilted back, the pleading eyes, uplifted, while she holds in her left hand a violin resting upright on a balustrade, the right holding the bow, which she draws slowly across the strings. As much care has been devoted to the painting of the instrument as to the lovely face, neck, hands and the accessories of costume. The model must have been taken from one of the best instruments of the time, for there is perfection in outline, in the scrolled sound holes and the minute finish. Whether the artist had any justification for the attitude is another matter; it is rather a subordination of the instrument to the voice, used more as an accompaniment than for its own grandeur of sound.



(c) Topical

TWO ANGELS
By Fra Bartolomeo

The Choral Orchestra

PERHAPS this idea may have been in the mind of the painter, as it was in that of Boccati when painting the "Madonna dell' Orchestra," for the Choral Orchestra, common enough all over Europe in early days, lasting, indeed, in English rural parishes well into the nineteenth century, long remained in fashion in Italy. A striking illustration of this is afforded by Francesco Guardi's medium-sized canvas representing a crowded concert and ball given to the Grand Duke Paul and Grand Duchess Maria Feodorowna of Russia in the Sala dei Filarmonici at Venice in 1782. The superb rococo decorated Hall is full of animated figures, but the chief interest lies in the three tiered musicians' gallery where we see twenty women stringed-instrumentalists in the two lower tiers and vocalists above. It is not clear whether the violinists are also singing, but it is certainly a notable instance of so strong a feminine orchestra-choir at that date. This canvas comes from the Pinakothek in Munich, but there is a companion to it, showing another scene in the entertainment of the Russian royalty, now in the United States.

A VENETIAN GALA CONCERT
By Francesco Guardi

Grand as are the mass of paintings on view, one rather regrets the paucity of domestic interiors, even of the kind represented by the Venetian festival, for these would doubtless have given us valuable indications of other old instruments, particularly of the key-board order, su the clavicembali, which were often r mental in size and most lavishly deco sometimes with landscapes and pieces by celebrated artists. The m approach to this is "The Music Le by Pietro Longhi (1702-1785), in we see in a fashionable drawing-ro music master seated at an open turning towards a lady who stands the instrument. Though she is si another lady and a gentleman are ch nearby. The spinet is of the oblong type and offers nothing specially no

These notes indicate only some o points to be observed from a few o pictures having a direct musical int

A Half Million Dollars in Musical Scholarships

By Rob Roy Peery

Part IV

Among the Pines

IN MICHIGAN, Adrian College at Adrian, Albion College at Albion, Alma College at Alma and Hillsdale College at Hillsdale, each has a special fund of $250 for music scholarship purposes. Hope College, Holland, offers two scholarships of $125 each and one at $75. Olivet College at Olivet offers one full scholarship of $250 annually and nine partial scholarships in varying amounts, with a combined value of $570. Music pupils of the Freshman class at Suomi College, Hancock, are eligible for numerous partial scholarships offered regular students. The University of Michigan at Ann Arbor has a regular fund of $250 cash for annual distribution.

Five Wisconsin colleges report the following: Beloit College at Beloit offers two scholarships of $125 each for the year and monitorships valued at $50. Lawrence College at Appleton has an annual fund of $250. Milwaukee-Downer College at Milwaukee has a specific music grant of $250 and in addition numerous regular scholarships and loan funds which are available to all students. Ripon College at Ripon has $250 yearly for scholarship purposes. The School of Music of the University of Wisconsin, Madison, while having no music funds, has legislative scholarships which are open to music students as to all other students of the University.

In Minnesota, Carleton College at Northfield has a fund of $250 for aid to music pupils. The College of St. Catherine at St. Paul offers six full scholarships of $150 each, and twenty-five partial scholarships of $75 each, making a total of $2,775 each year. The Institute of Musical Art, St. Paul, has two full scholarships of $120 each and about fifteen partial scholarships with estimated combined value of $1,140. Mac Alester College, St. Paul, distributes $350 per year according to need. St. Olaf College at Northfield has an annual grant of $250. The University of Minnesota at Minneapolis offers two scholarships of $200 each and one at $250.

West We Go

RETURNS FROM Iowa include eight institutions. Coe College, Cedar Rapids, and Cornell College, Mt. Vernon, each apportion $250 among music pupils. Drake University at Des Moines offers eight scholarships in varying amounts, totaling $2,350. Dubuque Academy of Music, Dubuque, gives three full scholarships of $140 each, and eighteen partial scholarships of $12 each. Grinnell College at Grinnell offers two cash scholarships of $250 and $100 each, and working opportunities for several other music pupils. Parsons College, Fairfield, and Penn College, Oskaloosa, each has a grant of $250 for music scholarship purposes. Wartburg College at Clinton offers nine full scholarships and eighteen half scholarships, having an estimated total value of $810 annually.

Twelve institutions in Missouri offer aid to music students in the form of scholarships. The Beethoven Conservatory, St. Louis, this year gave three partial scholarships, having an estimated total value of $125. Central College, Fayette, and Cottey Junior College, Nevada, have scholarship grants of $250 each. Culver Stockton College at Canton offers three scholarships of $50 and two of $25 each. Drury College, Springfield, divided $250 annually between two students who major in music. Hardin College, Mexico, has a yearly grant of $250. The Horner servatory at Independence offers two and four half scholarships in piano, ha a combined value of $300 yearly. Lin wood College, St. Charles, and Mis Valley College at Marshall offer a the amount of $250 each. The St. L School of Musical Art, St. Louis, three partial scholarships, ranging in from $200 to $400 collectively, whic given deserving pupils. The Univer of Missouri, Columbia, and Wes College, Webster Grove, offer a grants of $250 to music pupils of standing ability.

In the "Corn Belt"

FROM KANSAS ten schools aid for music students. Baker versity at Baldwin has a yearly gra $250. Bethany College, Lindsborg fers four partial scholarships amou to $300 combined. College of Em at Emporia has $250 which is usual vided among three pupils; Friends' versity, Wichita, has a similar am Kansas Wesleyan University at offers one free scholarship of $250

(Continued on page 600)

Soyuz Photo, Moscow, U. S. S. R.

THE CONDUCTORLESS ORCHESTRA IN MOSCOW—PERSYMPHOUS ORCHESTRA

Russia, the Musical Question Mark of the World

By Martin Dufour

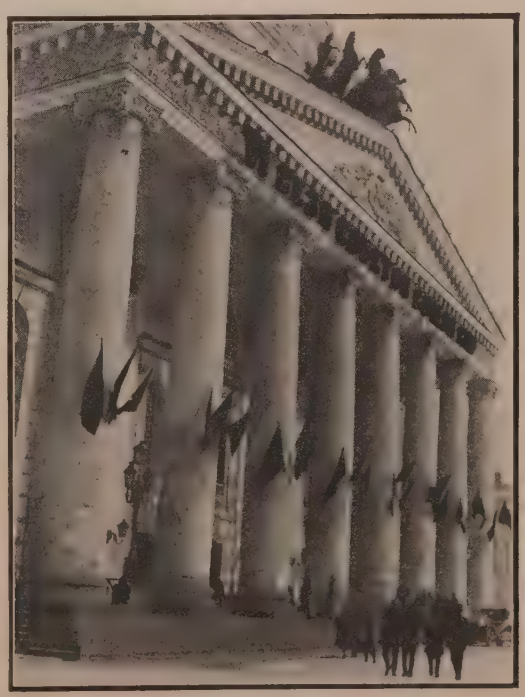
VHAT will the music of tomorrow in Russia bring to civilization? Russia's musical treasures of yester- have stimulated the whole world. Yet growth of Russian musical art has been paratively recent. Palestrina was in his e nearly two and a half centuries be- Glinka's "A Life for the Czar" was luced in 1836, at what was then St. rsburg. Tchaikovsky is so recent that 891 he opened Carnegie Hall in New k. Stravinsky is still living; but since great war he has spent most of his outside of Russia.

he late John Philip Sousa was con- ed that the antireligious attitude of sia would have a baneful influence upon future art of the country. Sousa was ere in his conviction that art is of ne origin and that composers who do not nd upon divine inspiration can not pro- music that will reach out to the heart he great world and become immortal. s is just one of the things which makes sia the musical question mark of the ld of to-day. It is one of the things h is sending large groups of investi- rs to Russia to see and to learn what Russians are doing and what they pro- to do.

What is Russia?

HE SOVIET government resents being called "Russia," in these days, and it es to be known as the Union of Soviet ialist Republics. It has shown a desire ivate travel and has a government travel au known as Intourist, Inc., which ady has been patronized by large groups of Americans. These people have come back with varying tales. Those who have expected to penetrate the older parts of Russia and to find hotel accommodations equal to those in America have been disappointed. Those who have gone for the sake of curiosity and for that of finding something altogether different in an older civilization and wholly new in the way of a government have been gratified.

Unquestionably the U. S. S. R., by the very force of its distinctive initiative in everything that it is doing, must lead to some art development of great interest. How it will be affected by the ingrafting of American machinery and systems is another one of the question marks. Russia is striving to do in five years what has taken decades, even centuries, to be accomplished in other countries. To such a civilization the radio, the cinema and the moving picture must come either as a terrific shock or a great awakening. As we see U. S. S. R. of to-day, it does not welcome another Rubinstein, who, with his unquestioned greatness, was after all quite thoroughly Teuton in his art. Glinka, Cui, Dargomijsky, Moussorgsky, Borodin, Rimsky-Korsakov and others represent what the world likes to assume is a real development of Russian peasant material in folk-song lore. It has presented an art carried to very lofty heights. Stravinsky, in his "Petroushka," has carried this art to even a little higher degree. What can we now expect from the modernized and mechanicalized U. S. S. R. of to-day? Is this great country giving up its musical birthright for the very machinery which one branch of Socialism detests? What is to be inferred by the return of Mahatma Gandhi, in India, to the hand looms of his ancestors, while the U. S. S. R. clamors for the methods of Henry Ford? Will the race, or races (for the U. S. S. R. is a veritable mosaic of races), lose their native character and become standardized as we have become standardized in recent years? These are the things that make the U. S. S. R. a land of supremely curious interest at this time.



THE GRAND OPERA HOUSE IN MOSCOW

The writer has asked Intourist, Inc., for specific information upon musical conditions in Russia of more recent nature than the articles recently published under the pen of Mr. Edwin A. Fleisher in The Etude. The following was received, but it is obvious that only those who have been to the U. S. S. R. and have stayed there long enough to look around can form any real conception of what the Union is endeavoring to do in music.

The Stretch of Empire

"FEW OF US realize that adjoining Europe on the east—forming, in fact, the entire eastern half of it—lies a vast new land where an equally wide diversity of musical attractions may be

found, as well as a long list of new ones, such as the unique music of the Caucasus and the musical forms shaped by the eastern influence. And, best of all, an extensive musical tour through this new travel land is within the reach of most of us, due to the extraordinary courtesies extended to us by the people and their music clubs, eager to make cultural contacts with the Western world.

"A trip from Leningrad to Moscow, from Moscow to Nizhni-Novogorod and down the Volga into the Caucasus, takes us through more varying peoples and cultures than an equal distance traveled through Western Europe; and with each people comes a new music. Some indication of the supreme variety that awaits us may be seen in the fact that the one hundred and sixty million inhabitants of the U. S. S. R. are made up of one hundred and eighty-three different nationalities who speak one hundred and forty-nine languages and dialects. Among them may be seen practically every stage in the development of music for the last ten centuries, from the ox-hide drum and reed whistle of the northern forest tribes, to the smooth and sophisticated symphony orchestras of Moscow and Leningrad.

"The high quality of Soviet opera has been widely remarked. Leopold Stokowski, director of the Philadelphia Symphony Orchestra, said in the New York Times, July 5, 1931, immediately after his return from the Soviet Union:

"'In Moscow the opera is magnificent. Every department is perfect—soloists, orchestra, production, and, best of all, choruses. There never have been more perfect productions of opera than are being given there now.'"

"In contrast to this, listen to the remarks of another traveler to the Soviet Union, Mrs. Lindsay Patterson, who in the fall of 1931 made an eight-thousand mile tour through Soviet Turkestan.

"'Benches were placed in the center of the courtyard. Twelve native Uzbek musicians marched in—most picturesque things you ever saw—and, taking seats, burst into the wildest, most thrilling music.

"'No one was there to tell us what it meant, but it was not necessary. That music interpreted itself. Old as the hills, old as primitive emotion itself, the sort of music that Joseph must have listened to when wandering through the desert hunting his brethren. There was something in it that has lasted since the dawn of civilization—before that, even, when emotions, not possessions, made life.

Musical Pictures

"'YOU HEARD the clatter of horses' hoofs as victorious warriors swept in from the desert with wild yells of victory. Then the return attack, the hurried preparations for battle, the clash of arms, the wild screams, and then—sudden silence.

"'We nearly went crazy over it. And in and out of it all was the wild howling of the desert wind. How those men can play and how we loved it! It was like the stirring of some dim ancestral memory, hearing once again an old long-forgotten tune of one's childhood!'

"One of the most enjoyable features of a tour of the U. S. S. R. is a boat trip down the Volga River, the one place in the world where one may be absolutely sure of not hearing the *Song of the Volga Boatmen.* A New York traveler who took the Volga boat trip last summer thus tells of his amusing experience with a Volga boatman:

A Strange Song in a Strange Land

"'AS WE passed the ancient Tartar city of Kazan I saw and heard what I had been waiting for since I left the United States—a group of swarthy, picturesquely-dressed Volga boatmen pulling with long slow strokes the huge oars of their awkward rafts a chanting in a peculiarly monotono minor key. I thought at first th their chant was the local version of *Volga Boatmen's Song;* but, as steamer came closer and their chant m distinct, I realized that it was not. Th song was more lively, less mournful.

"'Our boat docked for a few hours, a I went ashore with my guide, a brillian multi-lingual girl from the Moscow of of Intourist, the Soviet State Travel B reau, and we picked our way throu mountains of freight to the pier wh the boatmen were singing and unloadi their cargo—literally millions of hu glossy melons. With Olga, my guide, terpreting for me, I spoke to one of men, a huge, almond-eyed Tartar. He never heard of the *Volga Boatman's So* he declared. Thinking that he had understood my question, I hummed it him in the best Russian-restaurant barit I could muster. The Tartar grinned fr ear to ear, shouted something in Russian his companions, and motioned them ov I asked Olga what he had said, and interpreted his shout:'

"'Come here and listen to the Ameri comrade sing a real New York fo song!'"

What Shall I Get From the Study of An Instrument

A First Prize Essay

By Mary Stewart McGoogan

(age, eleven years)

(We are presenting this month the Prize Winning Essays in our recent Contest for Junior Readers of The Etude. *Mary Stewart McGoogan won the Twenty-five Dollars offered for the best essay; and the second and third best essays will be paid for at our usual rate of five dollars per column.—Editorial Note.)*

I AM studying piano, and I want to tell some of the things I shall get from the study of it.

One thing I shall get from the study of the piano is *patience.* In life we cannot teach music, school or anything without patience. The best place I learn to be patient is in music.

Another thing I shall get from practice is *perseverance.* While I am young, I am trying to develop perseverance; so, while I am growing older, it will not be so hard to develop it. We have to use perseverance in many other things besides practicing, such as sewing, cooking, studying school books, and so forth; so perseverance is surely one of the things we shall get something from in the study of a musical instrument.

Music will help to train my *memory.* It helps me to memorize. That is how music shall train my memory.

Music also will strengthen the muscles in my fingers. When tasks later in life come, they will be trained so that they will have a clear, pretty touch. If I practice my scales and trills every day, I hope to have a clear, pretty touch.

I also shall get something about *rhythm* from the study of piano. I learn the rhythm of a piece and like it much more if I have the sense of rhythm. It makes it clearer, sweeter, and prettier.

Another thing I can get from the study of piano is *accuracy.* When I am practicing, I am not doing myself good just for music, but for other purposes. An accurate person always does things well. I am trying to learn to be accurate now, so that when I grow older I can do things better. One of the best places to be accurate is in music.

Another thing I shall get from the study of piano is *alertness.* I am trying to learn to be alert now, so that, as I grow up, I shall be quick in action. An alert person can always tell sounds more quickly than a person who is not alert. I am trying to get alertness out of the study of the piano.

Music also trains my *eye.* It makes me see the music notes. If we practice every day, we shall get so that we shall know the notes immediately. That is the way music trains my eye.

Music also trains my *ear.* It makes me hear music far off, and makes me like it. It trains my ear to want to listen. Our ears ought to be trained, too.

And, lastly, and maybe the most important of all, is the *pleasure* I get from music, and the pleasure I shall give to others. I shall get more out of the piano than anything else. I love to hear people talk on the subject. The pleasure I shall sometime try to give to people depends on what I do now. I hope some day to give pleasure to some people.

This is what I shall get from the study of a musical instrument.

Second Prize Essay

By Betty Popovici

(age, eleven years)

EVER since I can remember, I have been taught that our life should never be quite apart from music, that every child should be given a chance to learn an instrument and that to be brought up in a home in which there is no musical instrument is a deprivation. And I was told many times why I should study music and what I should get from the study of an instrument.

When I first began to play, I liked the sounds given out by my instrument—the piano. I did not care if these sounds were pleasant to the listener; they satisfied me. After a time I became tired of playing and felt grieved that I should have to practice so many minutes every day, while other children played. I thought these children lucky, but now I know that I am the lucky one.

The study of an instrument does things for me which can't be measured in terms of money. It is a spiritual asset. It introduces me to the beauty of music, which is good for our souls, because things divine are brought to our mental vision by means of this great medium.

It makes me familiar with gay little melodies and with the thoughts of immortal genius. It makes me kin to all the world because it teaches me the universal language of music, for which no words are needed. It will make my later life richer and deeper and develop qualities which will be beneficial to my character.

Then again it is a social asset. By learning to play an instrument, I shall be giving pleasure to myself—there is such a lot of fun to be had out of playing—and find joy in giving musical pleasure to others. It develops poise and confidence in public appearance and results in association with people of culture and refinement and the ability to enter into the most desirable of school activities. It cultivates qualities of good taste, which will be of help to me in any calling to larger success in life.

And it is also a physical asset. The great enjoyment of playing music is considered one of the most worth-while things in life. It develops the memory and provides relaxation, being the finest tonic for the nerves, the best and most natural form of self-expression. One great medical authority is said to have declared that it is a very rare thing to find criminals among musicians, that the discipline of the mind and control of the body afforded by musical training is priceless and is the greatest factor in our control over our emotions.

And though I may never become a great artist, I shall always be able to earn my living in a dignified profession, should necessity arise.

"What shall I get from the study of an instrument?" Aren't these great benefits enough? But the primary one is that it makes me acquainted with *music*—and *music* is the Instrument of God.

Third Prize Essay

By Earl Franklin Riley

(age, ten years)

FROM the study of an instrument I shall get a knowledge of music. I shall also get a number of important mental habits that shall be an advantage in all my ot studies. These good habits will help to learn quickly and to be happier. So of these habits are concentration, ent siasm, imagination, accuracy, discipline the coöperation of mind, muscle, eye ear.

Concentration

The study of music teaches one to th carefully about one thing no matter w else may be going on at that time. I c not play the violin unless I think only what I am doing.

Enthusiasm

Enthusiasm is eagerness and happin about her work. It is "pep." We can press our feelings and our happy spirit music better than in any other way.

Imagination

Music develops the imagination. A pi of music may suggest a story or pict to us. A lullaby may suggest a baby go to sleep. By the use of the violin or other instrument we can make others and hear what we have in mind.

Accuracy

One must be very careful in playing it is necessary to be exactly on time w every beat and exactly in tune with ev tone. We form the habit of carefuln and accuracy.

Discipline

Sometimes we must work when would rather play. In the study of an strument we must practice and we m compel ourselves to give careful attent to every detail of the practice. This c trol and training of ourselves is discipli

Coöperation of Mind, Eye, Ear and Mus

The eye must see everything upon page. We must depend upon the ear accurate tones. The mind must g attention to what the eye sees and ear hears, and it must direct and cont the muscle. So the eye, ear, mind a muscle work together or coöperate.

Besides all these habits of mind I sh gain a better memory. I shall be able give pleasure to others and I shall be ha pier myself. I do not know of any oth study that has so many advantages.

Here Comes the Circus Band!

The Music of the Tanbark Ring

By the Hon. Tod B. Galloway

WHILE IT may be true "that all the world loves a lover," it is certainly true that all the world loves a ;us. Whether the age be seven or ·nty its appeal to young and old is an ·· abiding and concrete thing. From l day of the one-ringed wagon traveling ·us which was the joy of the writer's hood, down the lapsing years to the ries of the all embracing, multitudinous ctacle of the present age, the lure and cination is unchanged and always sent.

ometimes—not often—when parents are ght attending the performance, they y shamefacedly explain their presence by ing that "they wanted to show the mals to the children." We have noticed t later these fathers and mothers may observed on the hard rows of the main t, their gaze fixed on the rings and tforms where the circus performance is ing place, following with all the zest of ir offspring the bewildering and perilous s of the animals and acrobats or laugh- at the absurd antics of the clowns. ere is no age limit to such enjoyment. ung or old—all the world loves a circus. From the days of Ovid down to the sent—and never more fully than in this ar of grace—the glories and fascinations the circus have been extolled and re- rated by gifted writers. In England, rmany, France and particularly the ited States the story of its evolution d growth have been told over and over ain to delight countless readers, and ver do the repetitions and reminiscences ow old.

The writers—mostly "ex-troupers" them- ves—tell and retell how the circus has ed and thrived with all its successes h year growing greater and greater til it seems to have reached the climax perfection.

The Pulse of the Circus

N THE recital of this story the authors have told not only their personal ex- riences as "troupers" and observers but acts of the various performers, their perils, escapes and dangers, of the training of animals, of the equestrians, acrobats, clowns, of the domestic life of the circus, the marvels of transportation, of all the endless intricacies of show life. And yet, strange as it may seem, they one and all, except for a brief mention here and there, omit from their descriptions an art which is essential to the very life and existence of the show business—that is, its music. The work of the bandmaster and his assistants is surpassed only by the efficiency and exact management of the director with whom there must be perfect understanding and arrangement.

The Director

THE WORK of the director—the evolution of the old time ringmaster—with his planning and arranging the triple or quadruple simultaneous program of two or three rings, two stages and other attractions must be as exact and perfect in its functioning as a split second watch. To make this actively effective, the musicians must thoroughly know and understand the program so that their efforts may synchronize with every minute of the performance and therefore be not only helpful to the director but in many ways contribute to and carry out the sympathy and completeness of the whole performance. The bandmaster must not only be a thorough and accomplished musician but a man of tact, understanding and instant resourcefulness. Often the success of performances have been saved by the use of these talents with the coöperation of the band.

So uniform and reliable is the accord between the director and the band that employees engaged in reloading the animals and paraphernalia which have been taken from the grounds before the performance in the big top has concluded, hearing the band afar off in the summer night, can tell exactly how far the entertainment has progressed and just what act is being performed at the moment.

That there have been great and material changes in the character and kind of music furnished from time to time in the years since the circus was first transferred from England to the United States is evident.

Changes interesting and enlightening show the gradual development in the taste and improvement in the musical knowledge and appreciation of the general audiences. It is an interesting sidelight on the musical appreciation of the public.

What was for years known as "circus music" with its blare and flamboyancy has been modified and refined into performances of high class music. It is a far call from the days when the favorite airs of the strident bands as the bespangled equestrienne was jumping through tissue paper covered hoops, were *Turkey in the Straw, The Arkansas Traveler* and *Pop Goes the Weasel* up to the present time when we listen to triumphant marches from well-known operas or watch the fine acrobatic feats to the accompaniment of seductive waltzes which seem to add grace and charm to the perilous acts.

What the music must have been in the days when the Colosseum, the Circus Maximus and other Roman Amphitheaters held their thousands of eager spectators we can only surmise from our knowledge of the character of the Roman people and of their musical instruments. That it was loud sounding with many trumpets and plenty of percussion instruments we can imagine from the military character of the nation and its love of spectacles. The gentle poet, Horace, we remember complained in his odes of the Augustan noise.

The military fanfare of trumpets which today, with its tingling thrill now marks —as in those earlier days it marked the arrival of an Emperor or the triumph of a gladiator—the entry of the star performer or his successful performance of a difficult feat. As to the kinds of instruments which the Romans used to produce a more or less harmonious effect, much may be learned from classical writers and the representations on the Column of Trojan in Rome where we see the tuba or straight trumpet, the J-shaped lituus—the forerunner of the sackbut or trombone, the kithara on which Nero may have played when Rome burned, the lute or pandura, a heritage from Greece, numerous percussion instruments and of course the syrinx or Panpipes. What the nature of the music was which soothed the savage breast of Rome we may not know except as the Latin poets refer to it; but, as Rome was fond of noise and excitement, it undoubtedly went with a *bang*.

Then through the ages, when the circus was little more than traveling mountebanks or tumblers, we know but little of the accompanying musical efforts or antics. It was not until the one-ring traveling wagon show began its peregrinations over our country that we learned that there was a "circus music" which, as we have said, for a long time held sway.

From Wagon to Railroad

IT WAS not until the great and only Barnum and his competitors developed the railroad show that we note a conscious distinct improvement in the bands and their music.

It was indeed a far cry from 1770 when Sergeant-Major Philip Astley, the father of the modern circus, opening in London, began his rough riding performance with the musical support of two fifers assisted by his wife beating a bass drum, to the brilliant bands of the present day who, resplendent in gold-laced uniforms, first give the assembling audience, under the full glare of the spotlight, a carefully selected program of excerpts from the operas, tone poems, descriptive fantasies and popular favorites, after which they open the grand performance with a fanfare of trumpets and then render the triumphal March from Verdi's "Aida," Auber's "Crown Diamonds" or Elgar's "Pomp and Circumstance." This act completed, they shift to a tingling syncopated one step which introduces other acts. Now they change to a slow tango or a gracefully floating waltz, æsthetically appealing to the audience as well as to the aerial

acrobats as they perform on the flying trapezes. Thus all the time the band is assisting by its tempo in the actual conduct of the performance.

I recall with a recurring thrill when as a little boy I was taken to Barnum's "Congress of Nations," I saw the representation of each then living potentate and was escorted around the great circle with the appropriate national airs. I can recall even now how remarkably the man seated in his *sedia Gestatoria* with its waving papal plumes, resembled Pope Pius the IX, who was the reigning pontiff.

Another bit of music I remember was given when the great and only Barnum appeared in person on the platform introducing his then favorite dwarf, Admiral Dot, who in his shriil childish treble sang:

"Where was Moses when the light went out?
Where was Moses—what was he about?
Now, my Little Man, tell me if you can
Where was Moses when the light went out?"

While the beaming Barnum gesticulating with his hands urged the concourse to join in the chorus.

As this was the age of the singing clown the incident was not unusual.

Of Dignified Ancestry

SOME ONE has said: "A circus is after all a sort of high-grade conglomerate. The clowns and the lady riders descend from the harlequinade, the lion tamers from the wild beast shows of antiquity while the *haut ecole* comes from France and bears the marks of being in probability a post medieval successor of the tournament of the Court of Love."

To quote from a Barnum advertisement about the time of the renaissance in circus music: "Different brass bands, musical chariots, Polyhymnian organs, stem pianos and calliope equal to 100 skillful musicians. Prof. T. H.'s silver cornet band, Herr H's celebrated French cornet band and the great orchestra Polyhymnian will enliven the country with their concert rhapsodies. In mentioning the fact that the last syllable of "calliope" should rhyme with hope we call attention to the fact that that ear penetrating instrument of wide audition is not as generally supposed named for the musical mother of Orpheus but is named for its French inventor and showman, one Monsieur F. L. Calliope—an unpoetic and humdrum circumstance.

"Uncle" Bob Sherwood (who claims to have been the last of Barnum's clowns), after his retirement, went into the business of auctioning books and made a notable success. This apparently set him to writing and among his product is his recent "Hold Your Hosses" (Macmillan), a very lively story of his circus days. In discussing the calliope and its inventor he says:

"So far as is known, this man (Calliope) made the first steam calliope which naturally bore his name. That was almost two hundred years ago. It was then a collection of steam whistles and took two people to operate it. They worked ropes attached to the valves of the whistles. One played the bass whistles, the other the treble. Then along about seventy-five years ago, a New Englander, Josiah C. Stoddard, introduced the piano keyboard on the calliope. His model was pretty much what we have today. Stoddard was quite an inventor—his other successes were a hay tedder, a horserake and a mouse-trap.

"*Rosalie* was the first tune played upon the new instrument. It is said that it attracted audiences from miles around. A musical critic of the time was very much taken with the possibilities of the calliope. I have the clipping put away in my scrap book. It reads:

"'We think the tones very mellow and the music very harmonious. The first time we heard this singularly enchanting music it seemed to vibrate on a hitherto unknown nerve of our musical susceptibility. It is the most charmingly sweet music we have ever heard in this country and like the chimes of Farrar its sounds are romantically enchanting.'"

Such a critic must have received his musical training in a boiler factory.

But the old time circus band and its selections were, as Earl Chapin May says in "The Circus from Rome to Ringling," elevated from strong lipped windjamming to artistic renditions of classical overtures and standard selections."

From Noise to Poise

THE PERIOD when Barnum and Bailey first prepared to take their aggregation to Europe may be said to have marked the end of the old time music and the wonderful change to better musicians and better programs.

In the course of the change from the noisy pandemonium of trumpets, drums, fifes and all that comprised the old time circus bands, Barnum substituted eminent soloists and expert musicians under a competent leader. In other words he secured a real concert organization that he could with assurance introduce to the most cultured audience in Europe.

Since that time to the present, such showmen as the Ringling Brothers and other great producers have made a point of securing, to the delight of their audiences, real musicians whose work daily requires at least four hours of extraordinary care and attention to say nothing of appearances in street parades where they are still continued.

A review of the published programs of music introduced by Barnum and afterwards followed by the Ringlings reveal in a most illuminating manner how markedly the selections offered to the public comprised the best known names of creators of music. Take for example a specimen program which contains Wagner's March from "Tannhäuser," Tchaikovsky's "1812" overture, Thomas' "Mignon," Massenet's "Phèdre," Adams' "If I Were King," Rossini's "William Tell," Auber's "Masaniello," Gormey's "El Gueraney," Flotow's "Stradella," Donizetti's "Lucia," Bizet's "Carmen," as well as three operas, of Verdi, Gounod and Von Weber. Interspersed with these operatic selections were Liszt's *Hungarian Dances,* Larsen's *Fest,* Rubinstein, and the lighter music of Suppè, Victor Herbert and Mascagni. In addition the band played tone poems and descriptive fantasias which included solos, duets, quartets, and sextets performed by excellent artists. Dvořák's *Humoresque,* Berlioz' *Racoczy March,* Grieg's "Peer Gynt," Saint-Saën's "Samson and Delila." The programs in other words comprise every kind of worth while selections to charm and satisfy the most exacting and critical. And these selections were and are today performed not only during the promenade concert but throughout the performance as the exigencies of the program demand. Certainly a remarkable change since the days of the windjammer who played any old thing which would add to the blare and of the old time circus music.

A Position Sousa Applied f

IT IS interesting to note that in youth appeared before the band of Barnum, carrying his violin un arm, and sought permission to jo musical corps. It was none othe John Philip Sousa whose father of the young man's request in time vent it and to have him immediate tered in the Marine Band of which he became the unsurpassed leader. wonders what might have been the the future "March King" if his had not intervened.

It is also interesting to know th justly celebrated Ringling Brothers their illustrious career when little than children by forming and appea what they advertised as "A Class Comic Concert Company" whose m ship was composed entirely of R Brothers. From such a modest beg they made their way to the apex circus world.

This love and appreciation of mu followed the different brothers t life, and today a grandson, Robert ling, is one of America's best sing grand opera where he has achieved a success.

Today it is hard to realize that w former times we contemptuously re to as "circus music" is a thing of th ago and that programs of the best performances are a delight, restful a joyable, which only heighten and in the pleasure of the amazing enterta

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SELF-TEST QUESTIONS ON GALLOWAY'S ARTICLE

1. *What was the earliest type of in the United States?*
2. *What were some of the musi struments probably used in the Col of Rome?*
3. *What is the pronunciation a derivation of the word, "calliope"?*
4. *What were contributing fact raising the standard of circus music*

Monthly Tests

By ALBERTHA STOYER

PUPILS have a way of forgetti details of music theory. To refres memories a monthly test of ten o questions may be given. The qu should be simple, like the followin the same lists should be given to pupils of school age. Leave room each question for the answer.

1. What is a clef? Draw one.
2. Write the G major scale.
3. What is the meaning of *allegro*
4. What is the meaning of *dim*?
5. Has a waltz three or four co each measure?
6. What is a hold? Draw one.
7. What is a double bar?
8. Draw four kinds of time sig
9. What is the difference betwee and a slur?
10. Name two American compos

The week previous to the test th dren's attention should be called t and words similar to those to app the examination papers. A week be devoted to the study and answe the questions with no help given th unless it is asked for. After co the papers reward the winner with and announce his or her name studio recitals. Thus the pupils a ents are both pleased and kept in terested. No pupil should be fo take the tests. Experience has that pupils soon get to asking examination papers.

THE ART SENSATION OF THE HOUR IN ENGLAND

This wonderful portrait of Handel was recently discovered partly buried under lumber in an old stable where it had been hidden for more than a hundred years. The picture was brought to light by Mr. Sydney Hand of Grafton St., London West, in whose possession it now is. The portrait was done in 1740, by the Scottish artist Allan Ramsay, and is believed to be the best picture of the musician in existence. Although Handel is represented five times in the British National Portrait Gallery, this recently discovered painting is the best of them all in aesthetic value, since it represents both Handel and Ramsay at the height of their powers.

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Training the Band Drum Major

By A. R. McAllister

HE BAND that makes a pleasing appearance on parade and executes all the necessary movements in a and expert manner will gain many ds. While street work is quite sec- y to concert performance, it is an ntial part of the routine of every ol band and should be studied and ticed with the same degree of care. Joliet High School Band has won the onal championship several times both concert organization and as a march- band—which is ample evidence that McAllister, its director, can be ac- ed as an authority. Editor).

HIS DISCUSSION is intended to serve as a guide for the high school band director who must train stu- drum majors and who must not only thoroughly familiar with all necessary euvers of the band and signals of the m major required to execute them, but t be sufficiently proficient to demon- te them accurately to his students.

hroughout the course reference is made military commands. Military com- ds are made up of two parts, first the paratory command, and, second, the mand of execution. The preparatory mand gives the information as to what to be done and allows time to prepare the execution of it. The command of cution indicates the exact time when movement is to commence.

o illustrate, the military command to rt a soldier marching forward is *"For- rd—March!"* Here, *Forward* is the paratory command. The soldier knows is going to march forward, and he gets dy so that when the snappy command execution, *March*, is given, he executes movement by promptly stepping off th his left foot.

Baton and Whistle

HE MILITARY drum major in giving his signals does so with the ton and whistle, but he uses the prin- le of the military command in that he epares his band before they attempt the vement. This he does in most cases accompanying a movement of the baton th a whistle, and, after the band is are of the drum major's intentions, the xt command, which may be a whistle or baton motion or both, calls for the ex- ution of the movement. The military um major gives few verbal commands, d they are usually confined to *At ease! ght step! Left step! Backwards—march! ll out!* and *Dismissed!*

This course calls for the extensive use the whistle which may be objectionable some; but it is recommended that it be ed as directed during the period of train- g, after which it may be reduced, or, in ses of regular ceremonies or maneuvers ere the movements are always identical, eliminated. Various substitute signals, such as a cymbal crash, a pistol shot or a certain measure in a drum series, are in use and all have their merits for special uses; but the band must be thoroughly trained in whistle signals as they are the only satisfactory means of signalling the band for general marching purpose and in emergencies.

In learning the baton movements, especially the beat, the student drum major should not lose sight of the fact that qualifying for a good drum major requires a small part of inspiration and a *large part of perspiration.*

Qualifications for a Student Drum Major

HE SHOULD be a musician, and it is highly desirable that he be a member of the band, playing an instrument which can be spared when on the march. He should possess qualities of leadership which will be recognized by his fellow band members. He should be of reasonable height, of good bearing and personal appearance — other things being equal, the taller man being preferred. He must be willing to study and practice individually, as it is only by a demonstration of his skill and knowledge of the work that he can retain the respect of his fellows.

Call for volunteers. Allow the band to select several candidates. Add a few whom you consider good material. Organize a class in drum majoring, giving all the same instruction. After instruction is completed hold a competitive try-out which should include actually handling the band on the street, making your selection on the basis of excellence and proficiency. It is well to have representatives from all four classes in the class, as many of the unsuccessful candidates from the lower classes will continue their training, insuring a drum major for succeeding years.

ROBERT BLATCHELI
Drum Major, High School, Joliet, Illinois

Drum Major's Position of Attention

THE HEAD and eyes are straight to the front. The chin is in and the jaws are set. Shoulders are well back in a square position; and the chest, though slightly arched, is not in a constrained position. The left hand is shut and is about two inches below the hip. The right arm is extended and straight, holding the baton firmly. The weight is resting evenly on both feet; the heels are together, the toes apart at an angle of approximately forty-five degrees. The point of the baton should be held about an inch to the right and front of the right toe.

This movement, as most others, will require four counts of regular cadence for the preparatory command and one (the fifth) for the command of execution. The first is a distinct whistle for two counts which brings the band and drum major to attention and which equals the military command of *'ten—tion!* At the end of this whistle every man is at attention; his weight is shifted to his right foot—without his body moving or his position of attention being destroyed—and he is prepared to move forward promptly.

Let us now center our attention on the drum major who is ready to execute his second movement in two counts, namely, three and four. On count three he brings the baton up with the ball resting in the pit of his shoulder and the staff forming an angle of forty-five degrees with the vertical and at the same time places his right foot about six inches to the rear and slightly to the left of his left foot, preparatory to facing the front, right elbow close in to the side and left hand holding the whistle in a prepared position just below the chin. On count four the drum major completes his about face by pivoting on his left heel and right toe, keeping the counts in regular cadence. On count five the baton is pushed forcibly forward and upward until the arm is fully extended (he being careful to keep it well up so that it can be seen from the rear) and a sharp short whistle blown. The drum major and the band step off on the left foot with the extension of the baton.

Many beginning drum majors detract from the appearance of this movement by carrying the head forward at the time the arm is extended on count five.

The *About, Face!* should receive considerable attention and practice so that it can be performed gracefully and accurately. The drum major should keep in mind while practicing with the band and alone that he must keep an even rhythm and never deviate from the established cadence.

Reviewing the movements, counts one and two bring the band and drum major to attention (*'Ten—tion!*), counts three and four face the drum major to the front (*'Bout—Face!*), count five sends the band and drum major forward on the left foot (*March!*).

A word about the whistle. When it is in the mouth it should be gripped firmly and neatly with the left hand. There are only a few instances in which this is not possible. It is recommended that it be carried on a lanyard for convenience and safety.

The Carry

THE POSITION of the baton when marching and not playing is called the *carry* position. There are several different carry positions in use, two of which are recommended for use.

The most showy and the one recommended for short parades is carrying the baton across the chest at an angle of forty-five degrees, upper arm horizontal and to the front, lower arm dropping to

(*Continued on page 583*)

THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

FOR TEACHERS AND STUDENTS

A New Monthly Etude Feature of Great Importance

By DR. JOHN THOMPSON

All of the Music Analysed by Dr. Thompson will be Found in the Music Section of this Issue of The Etude Music Maga

A JUGGLER IN NORMANDY

By EVANGELINE LEHMAN

Evangeline Lehman, composer of "A Juggler in Normandy," needs no introduction to Etude readers. In the April issue Dr. James Francis Cooke presented her to American music lovers with a brave and well deserved fanfare of trumpets. An American girl of German Scandinavian ancestry, it is quite obvious that quite a number of good fairies congregrated about Miss Lehman's cradle in Detroit; for she has a fine well-trained, contralto voice and writes the poetry to go with her vocal numbers, in addition to writing excellent piano music. Following upon work at Oberlin and in Chicago, Miss Lehman studied piano in France with Isidor Philipp and Maurice Dumesnil, voice with Decreus and harmony and composition with Marcel Dupré.

"A Juggler in Normandy" has humor to recommend it to the student as well as a certain virtuosity and dramatic quality.

The opening theme announces itself in staccatos suggesting the preliminary tosses with which all orthodox juggling acts open. The group of four sixteenths beginning with measure 17 indicates that the performer is essaying more intricate feats. He apparently reaches the real pinnacle of achievement in his art at measure 25—from which point, incidentally, the student pianist has an interesting bit of juggling to do himself with double notes and rapid arpeggio groups.

Too often do we find teachers dismissing the word *staccato* with the explanation that it indicates "simply a short note." As a matter of fact there are as many varieties of staccato as legato tone, and the pianist taking the trouble to develop them will find his artistry much enriched. Finger staccato, hand staccato, arm staccato and combinations of all three produce in turn crisp, brittle, liquid, dry or lazy staccato at will. Here we have an opening theme, all in staccato notes, the melody obviously in the tenor. This voice should have, then, a quality of tone that *differs* from the staccato notes of the accompaniment. Try playing the melody tones with a bit deeper touch, and combine a very little arm weight with the wrist attack. For contrast play the right hand with light shallow wrist attack which should produce a tone not only softer but thinner than that of the melody. When these two extremes have been worked out and are under control, the performer can vary at will according to individual taste.

Note pedal marks carefully. For the first fifteen measures the pedal is released on the second eighth of the measure. From this point to the end of measure 24 it is released on the third eighth. Beginning with measure 25 the pedal is held for the whole measure. This gradual expansion in pedal effects cleverly conveys the impression of more complicated juggling motions and builds the interest of the piece in consequence. After a repetition of the first theme (D. C.), jump to the Coda where the nimble juggler ends his act to the accompaniment of an interesting interlocking figure which runs up the keyboard on one long pedal. Play the grace notes in the last measure with a quick rolling motion of the hand (fingers close to the keys) with all the aplomb of a final gesture on the part of the juggler.

FROM THE LAND OF POPPIES

By CHARLES WAKEFIELD CADMAN

Cadman's memories of poppies blowing in California fields find musical expression in the melodious measures of this little composition. The left hand should be played with a rolling motion of the hand and arm, the resultant rhythm being almost that of a barcarolle. Anyone who has watched the action of wind on a field of ripe wheat will see nothing incongruous in the comparison—so like is the action of the wind on such a field to the rolling surface of the sea. Mr. Cadman affords us here an interesting study in melody playing. Try to play the right hand melody with the resonance of the human voice, not forgetting to "breathe" gently at the end of each phrase. Notice the slight change in the bass beginning with measure 25. The first note of each measure in the left hand bears a *sostenuto* (sustained) mark. Use here a little arm pressure so as to lend almost the importance of a secondary theme to this progression of bass notes.

The second theme in B minor, measure 33, is marked *forte* and should be played with vigor. The right hand thirds should be clearly articulated and swells and diminuendos observed as indicated. The trio in E flat supplies broken chords for the right hand. Break the chords gently and in a graceful manner, giving a shade more tonal value to the top notes of each chord. After the trio the piece returns to the first theme and ends at *fine*.

TEA TIME WALTZ

By MARTIN AUSTIN

A charming little waltz tune written simply, directly and without bombast for third grade pupils. This piece offers splendid study for the "feel" of waltz rhythm. Three-four rhythm is invariably fascinating and affords a metre in which an astounding number of dance rhythms are written. Minuet, mazurka, polonaise, bolero, courante and waltz are but a few of many dances in triple rhythm; yet each differs clearly from the others in rhythmical "swing."

Waltzes themselves differ in characteristics. Compare the waltzes of Strauss, Chopin, Rubinstein, Tchaikovsky, Saint Saëns and Rachmaninoff. All, built on precisely the same time impulses, differ subtly in rhythmical "feel." *Tea-Time Waltz* has the unmistakable flavor of the Austrian waltz with its three opening chords marked *sostenuto* and played rather broadly, followed by the second measure in somewhat livelier tempo. Similar treatment should be given to measures 3 and 4. In measure 5 be sure to emphasize the second eighth note in the right hand. It is a note of syncopation, falling on the weak half of the first beat and thereby receiving the accent that would normally fall on the second beat into which it is tied.

Broaden the tempo slightly in all measures containing chords with sostenuto marks. The second theme, beginning measure 17, is in G minor and should be louder and somewhat faster, *mf piu mosso*. Beginning with measure 25 the composer indicates a heavy accent on the second beat of each measure. This gives somewhat the effect of mazurka rhythm and is an effect we find often in Chopin waltzes. This subtle passing from waltz to mazurka and back to waltz is quite fascinating and adds appreciably to the charm of the piece.

VALSE SCHERZO

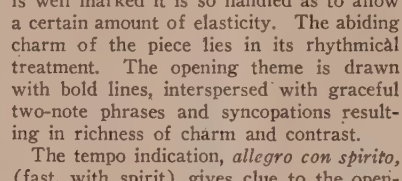
By FELIX BOROWSKI

Most teachers will recognize at a glance in this brilliant number a real find for pupils' recitals. The valse in scherzo style (playfully) indicates that while the rhythm is well marked it is so handled as to allow a certain amount of elasticity. The abiding charm of the piece lies in its rhythmical treatment. The opening theme is drawn with bold lines, interspersed with graceful two-note phrases and syncopations resulting in richness of charm and contrast.

The tempo indication, *allegro con spirito*, (fast, with spirit) gives clue to the opening mood, which should be preserved until measure 53 is reached, where the new F major theme offers contrast in tempo and mood. The left hand accompaniment is not at all easy and, since the rhythmical background is dependent upon an accurate left hand performance, it is advisable that the left hand be studied separately until mechanical ease has been gained. Otherwise the result is more than apt to be an "interpretation of convenience" rather than one of intention.

It is a valuable point to remember that in syncopations the accent is always advanced; therefore it is advisable to play the opening note in the right hand with an up-arm stroke, followed by a down-arm on the third quarter, thus:

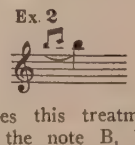
Ex. 1



This automatically produces the proper tonal effect since the weight of the arm is *leaving* the key at the moment of impact on the up-arm stroke and is going *toward* the key on the syncopated note which is sustained by a tie into the next measure.

In the second measure we find a mordant figure written in grace notes. The playing of mordants is facilitated if one remembers always to play the first two notes with a shallow touch, using a deep touch on the last or principal note, thus:

Ex. 2



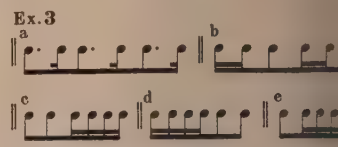
Not only does this treatment insure a repetition of the note B, but the tonal effect resulting from the varied touches adds sparkle and finish to these little figures designed by composers as delicate ornaments, but resulting very often in labored and cumbersome effects.

Do not overlook the two-note phrases in measure 4, nor the crescendo beginning in measure 6 and building up to measure 8 where a *diminuendo* and *rallentando* are in effect, jumping suddenly back to *a tempo* in measure 9.

Note that the measures are numbered for your convenience.

Beginning with measure 21 we have a passage truly Chopinesque in char Treat it as though it were written b great master himself, with brilliance abandon. Should technical difficul experienced the following practice rh will go far toward conquering the lem:

Ex. 3



Concert pianists make constant u these practice rhythms. They have found to afford the quickest and efficient means of mastering technica ficulties. It is suggested that they be also in mastering measures 29 to 3. measures 112 to 120.

A theme in the key of the dom begins with measure 17, marked *an* The staccato thirds in the right (wrist staccato) offer charming co with legato phrases heard up to this

Measure 53 introduces a new the F Major played *un poco meno mosso* a little less movement. The finest si tone of which one is capable shou used in the right hand melody, whil left-hand sixths should be legato as sible. The pedal may be used her legato purposes, discreetly. Observ syncopated phrasing in the left ha measures 57 and 58 and recurring in ures 65 and 66. These two-note pl in the left hand against even legato right produce an effect of rhythmical traction obviously intended by the poser.

Heart as well as hand is necessa the middle section of this compo Emotion is needed as contrast fo *scherzando* spirit of the first and las tions. Follow expression marks closel note the building in tonal intensit ginning with measure 93 where the of the third theme is used in a ser modulations until a return to the key has been made.

After a repetition of the first an ond themes the piece ends with a sho very brilliant coda.

A FOUNTAIN SET IN FLOW

By JAQUES WEISSHEYER

The shimmering mirror of Mr. W heyer's "Fountain Set in Flowers" is held up to all the secret and subtle a ties of a lovely garden. Not the s ing of water alone, but the multitu activities of bees, butterflies and sw flowers are shadowed in its mea Teachers will find this number an eff assignment for recital purposes and be sure that students will derive pianistic benefit from it, *properly* st Let's put plenty of emphasis on the "properly" however!

The fountain motive in thirty-s notes should be played with a rollin tion of the hand and arm, fingers held to the keys. Use a shallow touch deepens as crescendos are desired, care to accent the first and last no each group as indicated. In the first measures the left-hand thirty-second

(Continued on page 591)

THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

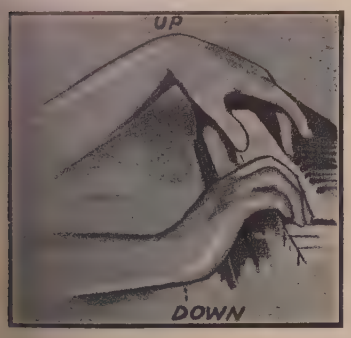
PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

No question will be answered in The Etude unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Two Arm Touches

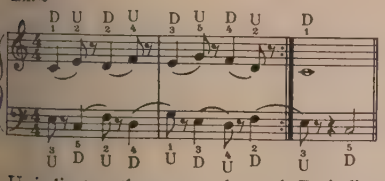
Please tell me the difference between the "down-arm touch" and the "up-arm touch." These touches are both called for in a second-grade book which I am teaching.—Mrs. N. B.

By the "down-arm touch" is meant what usually call the *arm-weight* touch, for which the arm is allowed to fall loosely when a key is sounded. With the "up-arm touch," which is also known as the *hand touch*, the hand is thrown over and into the key, so that the wrist, held loosely, jumps up as the key is sounded. Both of these touches are pictured in the following illustration (from "Natural Laws in Piano Technic" by M. W. Chase) where the left hand is using the "up-touch" and the right hand the "down-touch:"



As a means towards cultivating these two touches, I suggest the practice of such exercises as this one:

Ex. 2



U indicates the up-touch, and D indicates the down-touch.

Let the right hand practice the upper line and the left hand the lower line separately until each is mastered, when the hands may be put together.

Observe that the down-touch is especially effective with sustained tones, while the up-touch is useful for passage work in general and is well adapted for the endings of phrases. Both touches may finally be minimized in movements, so that the action of the wrist may become almost imperceptible to the onlooker.

Preparatory Rhythmic Work

(1) How should I train a fourth grade pupil in rhythm? She counts correctly but gets no true idea of the rhythm of a piece.

(2) How does one study Philipp's "The Passing under of the Thumbs," in order to get the most out of it? Are there any other exercises for the purpose that are useful?—Mrs. C. S. H.

(1) In assigning a portion of a new piece, let the pupil drum out the principal rhythms under your direction, either on a single key or on a table-top, giving a strong accent to each first beat and counting aloud. Until the piece is well under control, let her continue to exaggerate the accent, even by nodding the head, if necessary.

(2) Instead of plodding straight through the book, pick out for special practice those exercises which especially apply to other compositions that you are studying.

The best practical work for passing the thumb is found in ordinary scales and arpeggios. Many other exercises for this purpose may be culled from Howard Well's little book, "The Pianist's Thumb."

A Six-year-old

I have a pupil six years of age who has been studying for almost a year. She has an unusually good ear, knowing when a passage is played correctly or incorrectly. Her reading and rhythm are good, but her fingering poor. Her last book, "Playtime Book," by Adair, she has completed in about two months. What shall I give her next?—C. V. F.

Let her mark over each note in the piece which she is studying the number of the finger which she intends to use. This will draw her attention to the matter and will bring her fingering into line with the other factors.

For an easy but useful collection try H. L. Cramm's "Two and Twenty Little Studies." This contains both solo studies and little duets to play with the teacher. A somewhat more advanced book is A. L. Scarmolin's "Keyboard Adventures" which consists of ten study pieces in the first and second grades.

Playing With Expression

I noticed that in the "Round Table" for January you had an article about "Talent plus Practice," which I had one of my students read aloud to me. I think that it did her some good, for now she is asking me about her expression. First of all, she has talent for her music and loves to practice at least two to three hours a day; but, when I ask her to polish up a piece and put expression into it, she starts pounding on the piano to get the effect. I've told her that you've got to feel the expression within you, in order to play right. Then she gets worried and feels that she cannot get the right style, which is quite true. Please advise me what to do or if it is wise for her to discontinue her music.—M. E. N.

With all her talent and love of music, it would be a pity for her to drop it. Nor can you hardly expect her to deal constructively with so important and subtle a factor as expression without suggestions and illustrations. Rather she must be given explicit instruction on just what effects she should strive to produce and how she can produce them.

Phrasing is the first consideration. Show her the limits of each phrase and how it works up to its climax, generally at or near the end. Then show her how to put the phrases together so that each delivers its proper message and so that all together work up to a consistent whole.

Other factors in expression concern the values of the individual parts—bringing out the melody, giving subtle shades of accent, designating important changes of harmony. Then there are the contrasts and climaxes of the different divisions and the observance of each mark of expression; finally there is the general atmosphere of the whole piece and the composer's evident intentions.

To teach such points, make a careful study of books on the subject, compiling a list of the principles involved, so that you can present them clearly and logically to your pupils. Three such books which I may especially recommend are as follows: Christiani, "The Principles of Expression in Pianoforte Playing"; Hamilton, "Touch and Expression in Piano Playing"; Matthay, "Musical Interpretation."

Remember that expression is the real end of music and that without it piano playing is simply a series of meaningless finger gymnastics.

Fourth Year in High School

I teach piano in a rural high school where my most advanced pupil is in line for a certificate. Here is my outline for the fourth year:

"Particular attention paid to rhythm and to note-values; all scales, major and minor, to be memorized; more difficult technical studies, phrasing, use of the pedal; Clementi and Kuhlau sonatinas; studies by Czerny, Burgmüller, Bertini, Concone, Berens, Gurlitt, Foote, Heller; easiest sonatas of Haydn and Mozart; first year Bach, Mendelssohn's "Songs without Words"; pieces by Bohm, Lack, Dennée, Friml, Godard, Field, Moszkowski and others."

Would you recommend any changes?—M. B. E.

Your list is a good one, and I shall suggest merely a few additions or alternates.

Add to the first requirements *ear-training*, which may be given in small doses at every or nearly every lesson; also add at least the simpler arpeggios. To the more advanced studies add some by Cramer and Clementi. Classic compositions may include the easier Beethoven Sonatas, especially Op. 14, Nos. 1 and 2, and his Op. 79; some of Schubert's Moments Musicals and selections from Schumann's Op. 68 and Op. 15; of moderns, Debussy's Arabesques in G and E, also pieces by Nevin, MacDowell and Griffes.

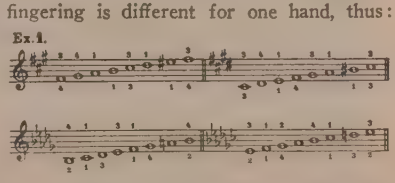
Fingering of Minor Scales

Is there a definite fingering for the minor scales, especially the harmonic, as there is for the majors? Can you give it to me?

Do you think it sufficient to teach the harmonic minors thoroughly, calling attention to the other forms but not stressing them?—W. G. S.

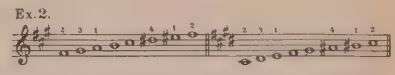
In the harmonic scales of C, D, E, G, A, B, F, A♭ (G♯), the fingering is the same as for the majors which begin on the same notes. In the other four scales the fingering is different for one hand, thus:

Ex. 1.



It is well to begin with the harmonic scales. Afterwards, however, I prefer to teach the mixed minors (melodic up, harmonic down), since these are in most common use. The fingering for the upward melodic scale is the same as for the harmonic, except in these two instances, both in the right hand:

Ex. 2.



This necessitates an alteration of fingering when changing from the upward to the downward scale.

Musical Terms

Should all the musical terms used in Mathews' "Standard Graded Course," Book 1, be taught to a child, even those most difficult to learn, such as *scherzando* and *risoluto?* I have one pupil who cannot learn these, although she has excellent expression in her playing for a beginner.

Should the arpeggios and minor scales be taught to first grade pupils after they have mastered the major scales and chords?—S. R.

Since there are only a comparatively few musical terms in the book and all of these important ones, I should try to have the pupil master them, especially such common ones as *allegro* and *andante*, which are continually in use.

Only the very simplest minor scales, such as A, E and B, can be expected of pupils in the first grade. Very simple triad arpeggios may be taught with or alternated with the major scales.

Absolute Pitch

Please tell me what is meant by *absolute pitch*. Is it valuable? My daughter, seven years old, can tell any note she hears without being given a "starting" note. Does she have absolute pitch? The only value to her of this ability that I can see is that she plays everything by ear. I began her lessons when she was four, because she begged for them, and had been playing by ear the tunes learned in songs. After two years and a half of lessons she knows the notes, but has almost no patience with studying a piece out, until she hears it so that she can play it by ear. She is in about the second grade. What book can I give her that is especially adapted to small hands?

Her elder sister, of ten years, is more advanced. What do you recommend for her?—Mrs. H. W.

Your little daughter certainly has the sense of "absolute pitch," which is the ability to recognize the pitch of any tone, with its letter name, from hearing it. This shows an acute musical ear, although it is not possessed by many distinguished musicians. It may be of considerable value; but its danger lies, as you suggest, in an impatience with the manifold details of music practice. To obviate this danger, let her learn her music with one hand at a time; also let her practice "backwards"—the last measure first, then the measure preceding, and so on.

The best studies that I know for small hands are Lemoine's "Fifty Juvenile Studies," Op. 37. I should think that the younger daughter or the older daughter anyway, would be ready for Frederick A. Williams' "Short Pieces in All Keys." With the older girl, try the ten studies, "Facile Fingers," by C. W. Lemont, Op. 60. This may be followed by "Eclectic Piano Studies," compiled by L. G. Heinze.

How Everyone May Memorize Music

By Isadore Freed

A Practical Lesson in Memorizing Chopin's Nocturne in F Minor

Part II

FOR A practical lesson in memorizing, I have chosen a Chopin nocturne (F minor). The pianist, however, is asked not to consider this as a lesson in memorizing only this particular nocturne; for it should be a relatively simple task to memorize this piece. Yet, because all the pitfalls and danger spots of much more complicated works exist here in miniature, the *Nocturne in F minor* lends itself admirably to a careful study of the means by which dependable memorizing may be achieved. This paper then is really to be considered as a lesson in observation for purposes of memorizing; and the suggestions made here are to be taken as a general guide toward overcoming the obstinate and difficult places often encountered in memorizing music. A careful study should be made of the analytical manner in which the nocturne is treated, so that other works may be similarly analyzed when necessary.

It is assumed that we have practiced the nocturne assiduously, as has been previously suggested, and are now ready to begin memorizing it. Our first task is to arrange properly the elements which make up our piece, so that we may have a correct perspective of the whole. The nocturne must be cut up into fragments; and each fragment must be so well catalogued and so carefully labeled that every phrase, every measure, is in its proper place. Similarities and differences must be carefully noted, form and harmonic relationships carefully remarked. Then, when the need arises, we shall be able to call upon our memories for recognizable sound groups which have been properly marked and carefully stored in our minds. It is easy to get a required book from a well organized library, a bit harder to get one from a library in which items are not well catalogued, but well-nigh impossible to get a book whose title one does not remember from a library where things are haphazardly arranged.

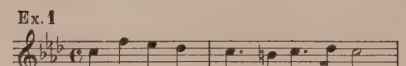
Cataloguing the Piece

LET US then attack the problem of putting our mental library in order. At a cursory glance we see that the piece, written in the key of F minor, can be divided into three distinct sections: the first section, measures 1 to 47, the second section, measures 48 to 72, the third section, measures 73 to the end. One will also remark that the third section is closely related to the first section, since it begins with a return of the original theme.

A more careful examination will reveal the fact that each section is built up of several shorter periods. Section 1, for example, is composed of the first theme A repeated four times, at A^1, A^2, A^3, and A^4, plus a second theme B repeated twice. Section 2 is composed of three elements, C, D, and E; section 3 of four elements, A^5, F, G, and H.

We shall begin our memorizing by studying the first eight measures, evidently the theme, because the ninth measure commences its repetition. What are the characteristics of this theme? Is it not a series of tones built around a center "c," the third and fourth measures being an exact repetition of the first two, save for the grace note in measure 4?

Ex. 1

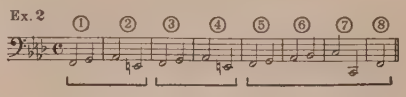


Notice that "C" is the central point of the phrase.

Measures 5, 6, 7 and 8 continue this idea but bring the period to a conclusion in the key of F minor on measure 8.

The left hand, in the meantime, has been playing a melodic line, too. This is constructed like the right hand: measures 3 and 4 repeat measures 1 and 2; measures 5 and 6, 7 and 8 continue the idea to a final conclusion on measure 8.

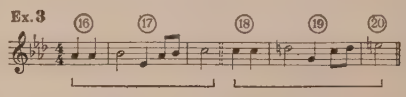
Ex. 2



At measure 9, the repetition of the first period, A^2, begins. It is the exact replica of A^1, save for the ornament in measure 14 and the grace note in measure 15, of which more will be said later on. Let us study these two periods, A^1 and A^2, noting the slight differences between measures 6, 7, and 14, 15, until we have committed them to memory.

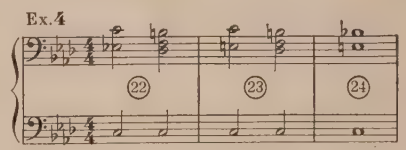
Now we shall begin the second theme B. Like the first theme it is also a group of simple lines somewhat ornamented.

Ex. 3



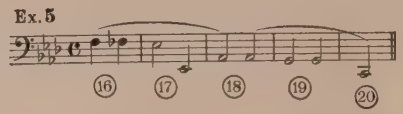
The phrase is repeated a minor third higher and then continues to a conclusion at measure 24. Harmonically B begins in F minor and goes to A flat major, a minor third higher (its relative major) in measure 18. At 18 it begins in A flat and goes to the dominant of F minor (C major) and continues in C until the return of the first theme at A^3. The harmony at 22, 23 and 24 may be stated thus:

Ex. 4



The left hand at B is quite as melodic as the right hand if we read it as:

Ex. 5

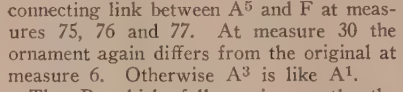


At A^3 we begin a re-statement of the first theme. There is a slight variation in triplets based on the theme itself at measures 27 and 28. Let us examine these triplets carefully, because they form the connecting link between A^5 and F at measures 75, 76 and 77. At measure 30 the ornament again differs from the original at measure 6. Otherwise A^3 is like A^1.

The B which follows is exactly the same as the B at measure 16; but A^4 is unlike A^3 in two places, at measure 44 where a septuplet replaces the triplet group at 28, and at 46 where the ornament is again unlike any of the others.

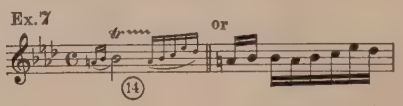
This ornament has now been given four times and, to make certain that we do not confuse them, let us examine them carefully. The original, at measure 6, is:

Ex. 6



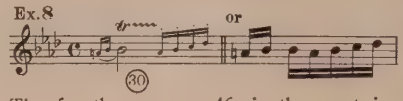
The second, at measure 14, is an intensification, the figure being more agitated.

Ex. 7



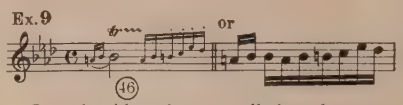
The third, measure 30, is very much like the first, save for the rhythm.

Ex. 8



The fourth, measure 46, is the most intense of all.

Ex. 9



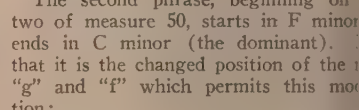
One should notice as well that the grace note in measures 15, 31, and 47 does not exist in the original version at measure 7; also that measure 42 is a repetition of measure 4 and not of measure 2.

There now remains only one more detail before we leave the first section, the connections between the various periods. Measure 16, A, leading to B is like mea 32. Measure 24, B, leading back to A like measure 40. Measure 8, which is to A^2, differs from both of the others

Before we begin Section 2, let us review observations made thus far. We have no that the form of Section 1 is A^1, A^2, B, A A^4. The "A's" are alike save in spots, at ures 6, 14, 30 and 46, for instance. Mea 27 and 43 differ from their counterparts and 11. 44 and 28 are unlike. The chara istics of each phrase have been noted as we the manner in which they connect. Now le content ourselves with practicing this first se of the Nocturne only, until all these details been completely and thoroughly assimilated

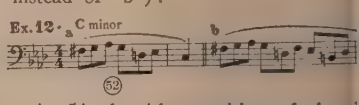
Section 2 properly consists of only periods: the first C and the second D E combined, because E is nothing than a connecting link, based melodi on D, between Section 2 and the retur the first theme at A^5. However, greater clarity, we shall consider second section as being composed of t periods, C, D, and E. The theme C, minor, is simply constructed of two with slight ornamentation. It begins minor and ends in F on the first bea measure 49.

Ex. 10



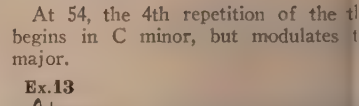
The second phrase, beginning on two of measure 50, starts in F minor ends in C minor (the dominant). that it is the changed position of the "g" and "f" which permits this mod tion:

Ex. 11



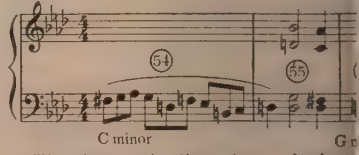
At 52, theme C is given a third tin abbreviated form and in C minor instead of "b"):

Ex. 12



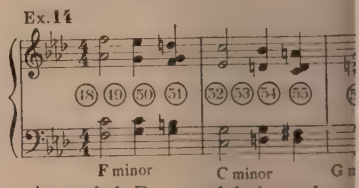
At 54, the 4th repetition of the th begins in C minor, but modulates t major.

Ex. 13



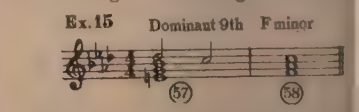
The harmonic line then of them from 48 to 56 is this:

Ex. 14



At period D a modulation takes by means of the dominant ninth which brings us back again to F m

Ex. 15



However, we stay here only for a ment, for we repeat our phrase a pe

(Continued on page 589)

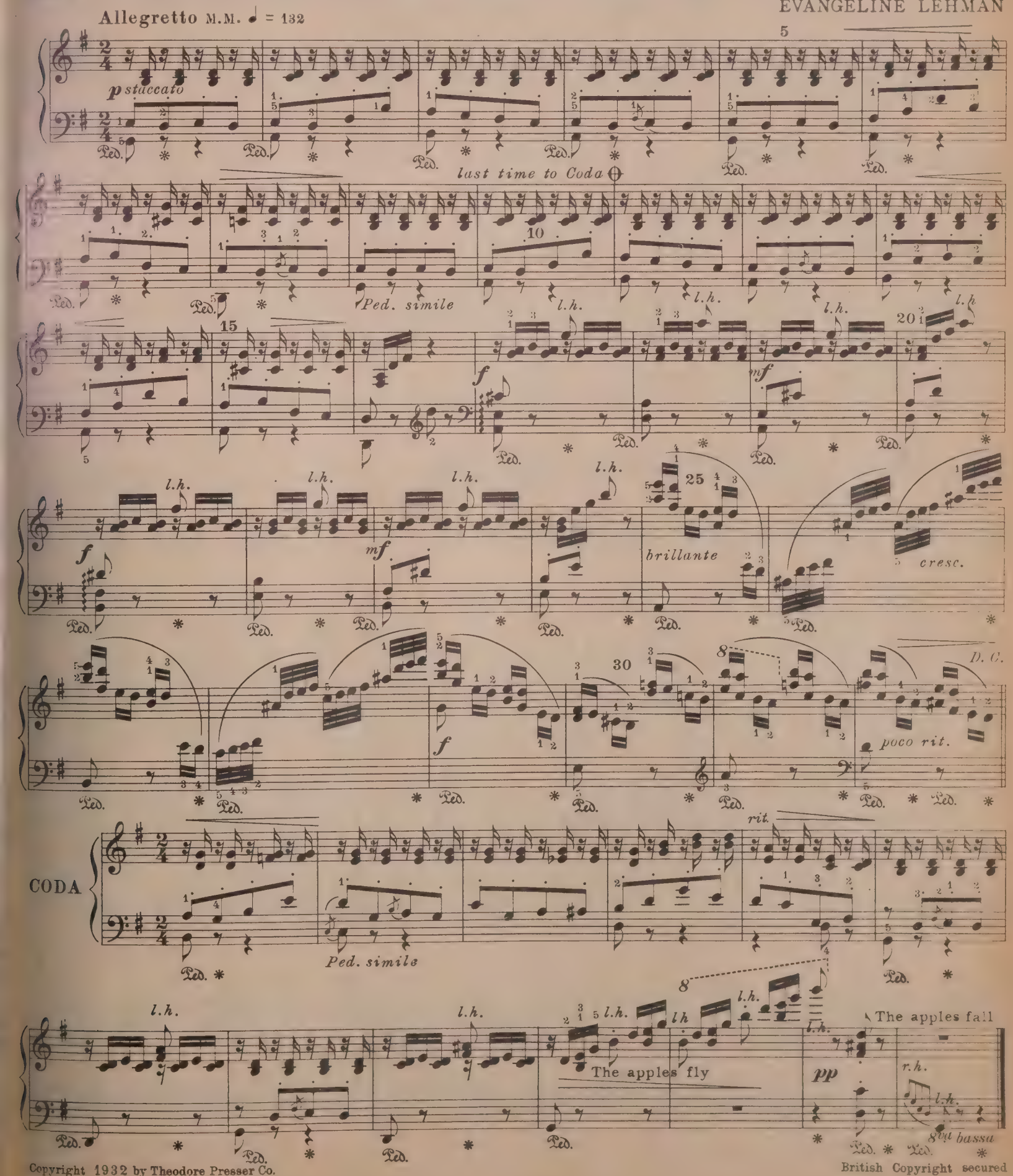
THE F MINOR NOCTURNE

FASCINATING PIECES FOR THE MUSICAL HOME

A JUGGLER IN NORMANDY

Fancy a Norman peasant stopping in his work to juggle rosy apples in his orchard, and you have the blithe and graceful spirit of this piece by our new-found American genius. Grade 5

EVANGELINE LEHMAN



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Cadman has lived in the land of poppies in Southern California for years. This is how these waving fields of bloom speak to him musically. Grade 3½.

FROM THE LAND OF POPPIES

CHARLES WAKEFIELD CADMAN

Allegretto grazioso M. M. ♩.=88

mf

rall.

a tempo

rall.

Fine

f

D.C.*

TRIO

p

*From here go back to the beginning and play to *Fine*; then play *Trio*.

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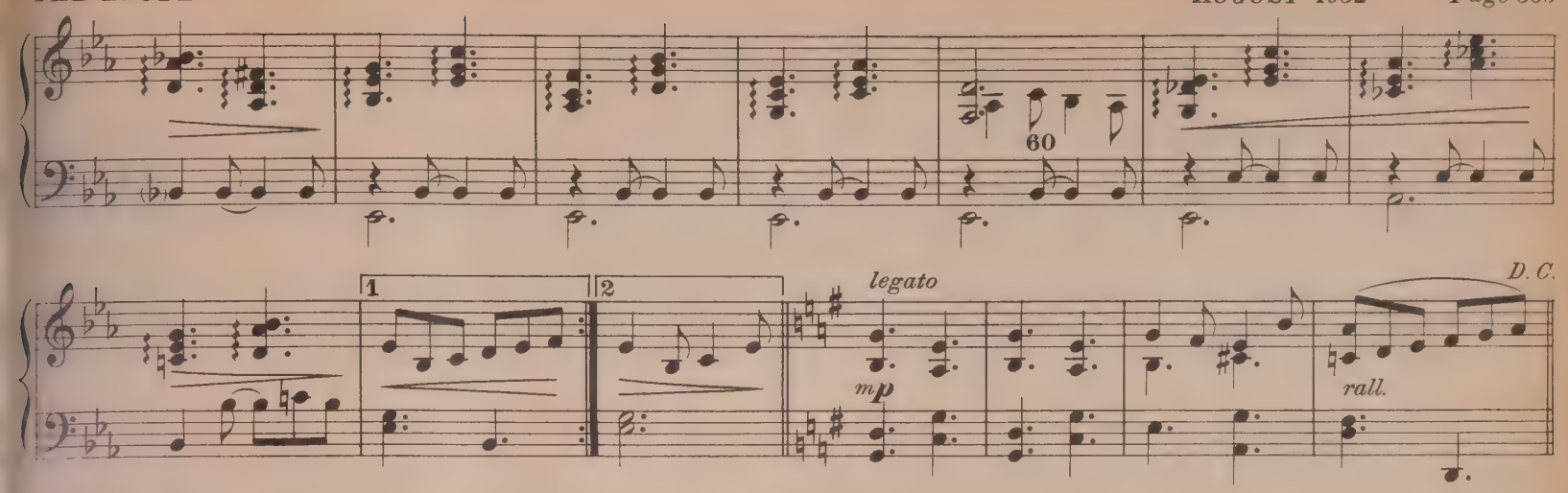
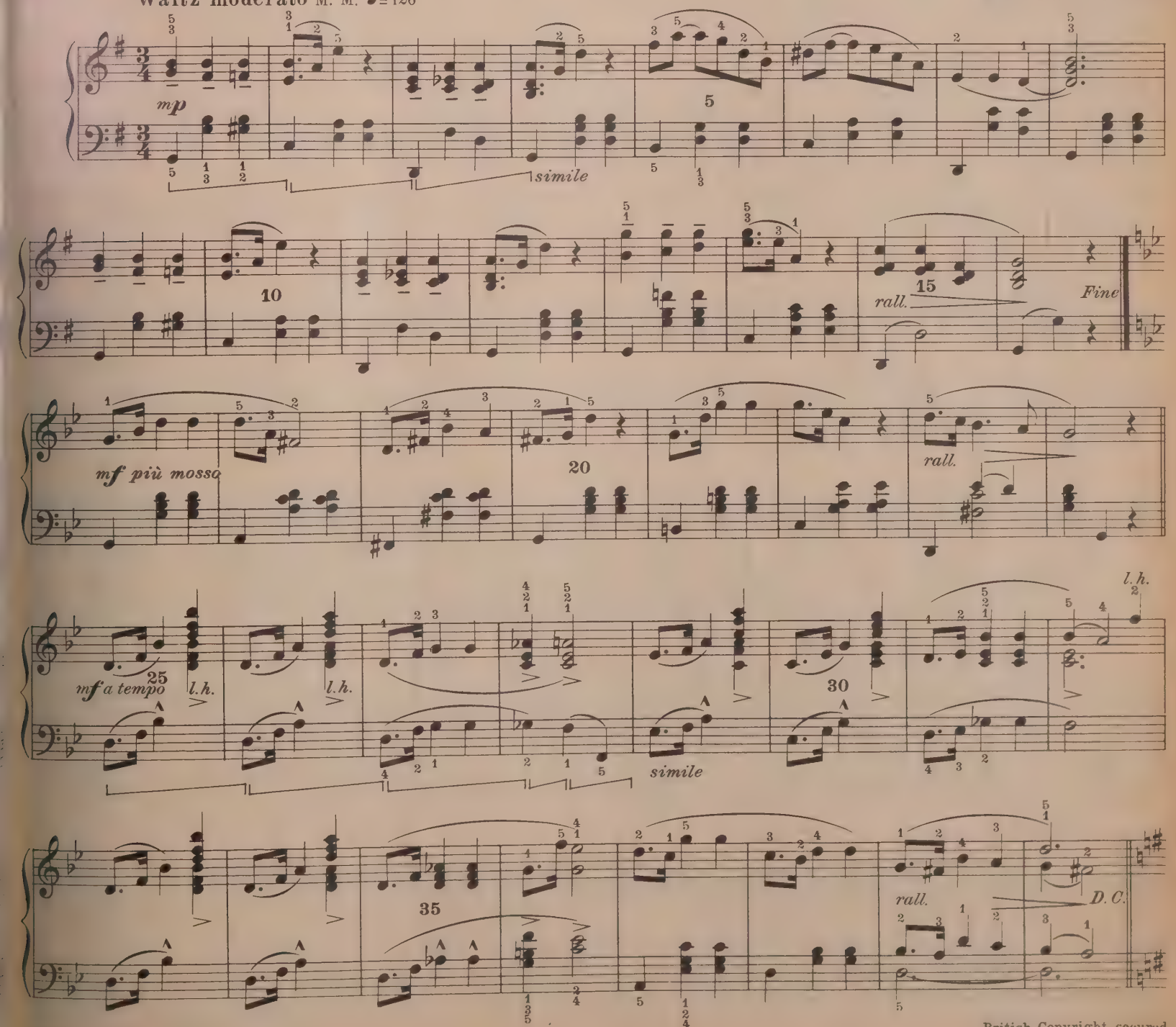


Just what the name implies, a cosy, interesting, "chatty" little composition. Grade 3.

TEA-TIME WALTZ

Waltz moderato M. M. ♩=126

MARTIN AUSTIN



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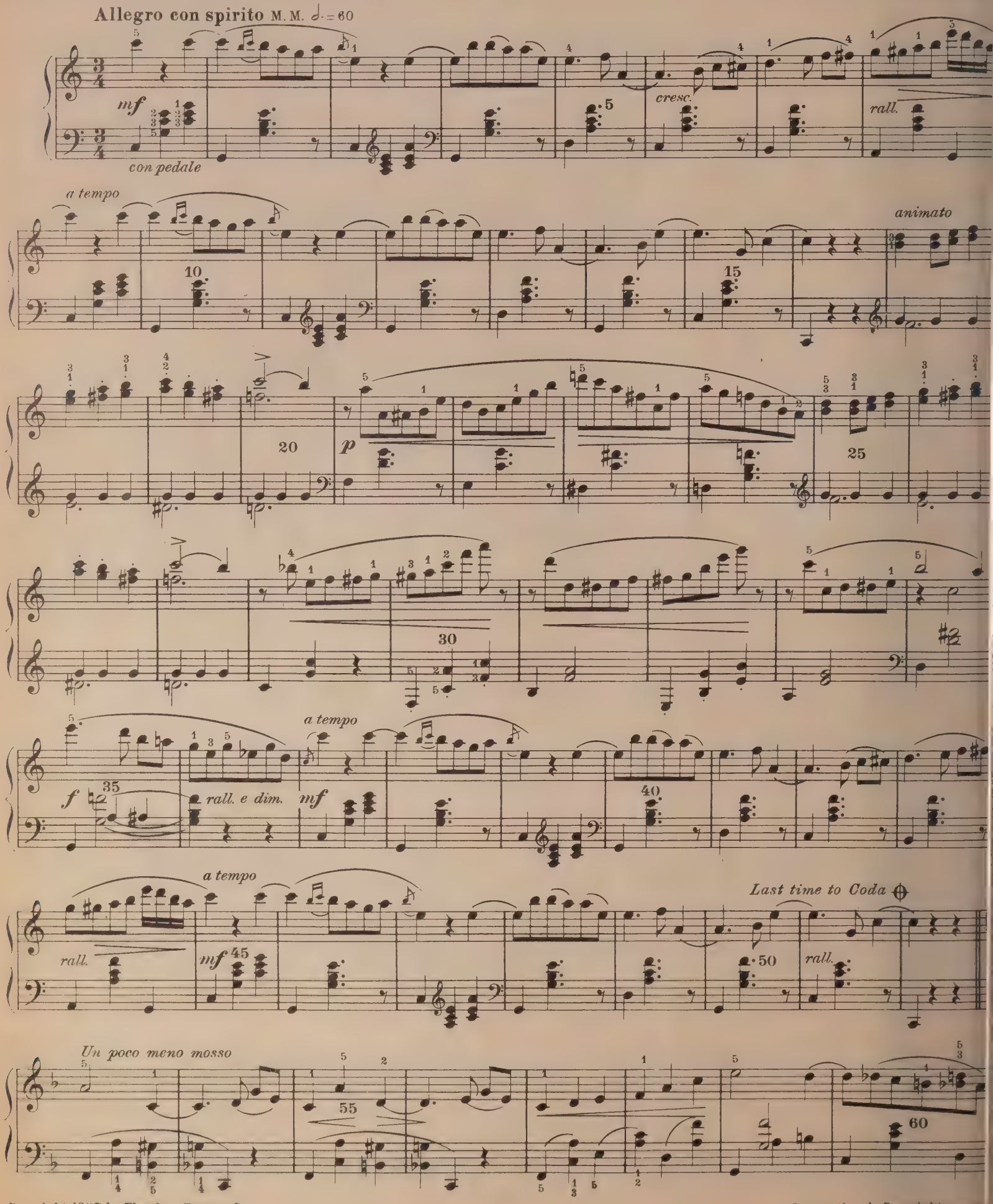
VALSE SCHERZO

One of Borowski's most graceful inspirations. Grade 5.

FELIX BOROWSKI



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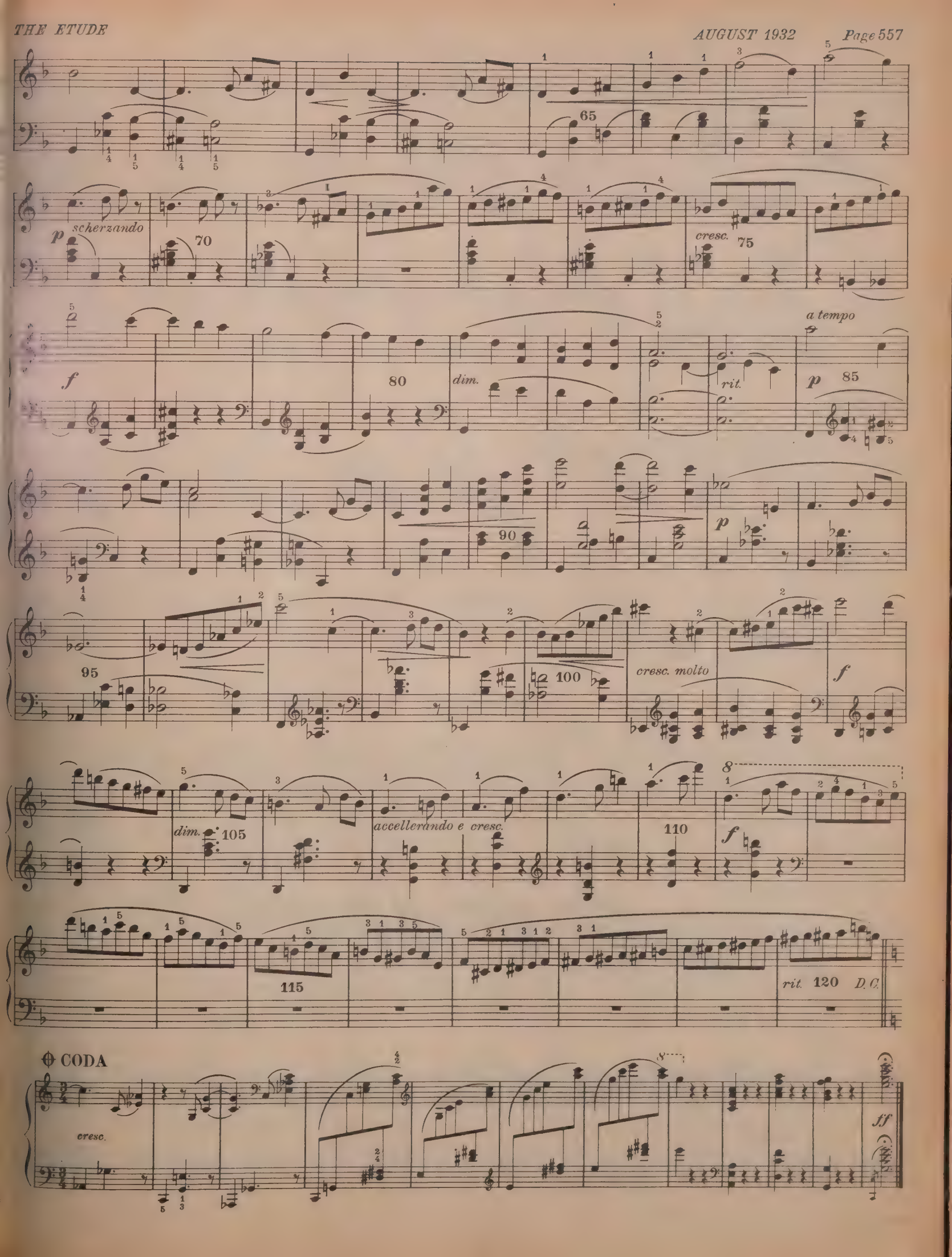

65
p scherzando
70
cresc.
75
f
80
dim.
rit.
a tempo
p
85
90
p
95
100
cresc. molto
f
dim.
105
accellerando e cresc.
110
f
115
rit.
120
D.C.
CODA
cresc.
ff

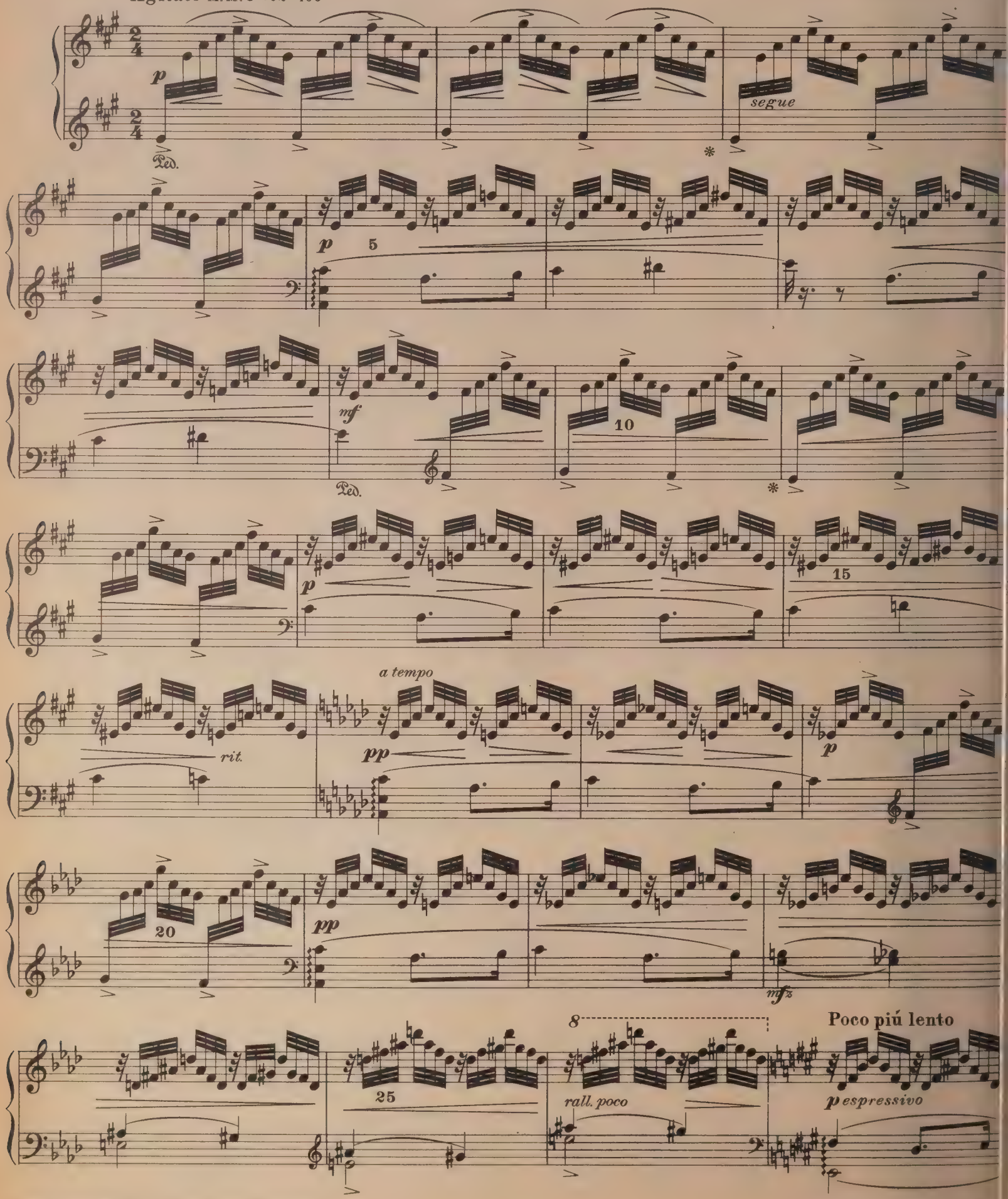
A FOUNTAIN SET IN FLOWERS

SOURCE FLEURIE

Like a musical breeze, this piece in the same style as Sinding's "Rustle of Spring" will be welcome on Recital Programs as an encore. It has been a great success wherever presented. Grade 4.

JACQUES WEISSHEYER, Op. 89

Agitato M. M. ♩ = 92–100



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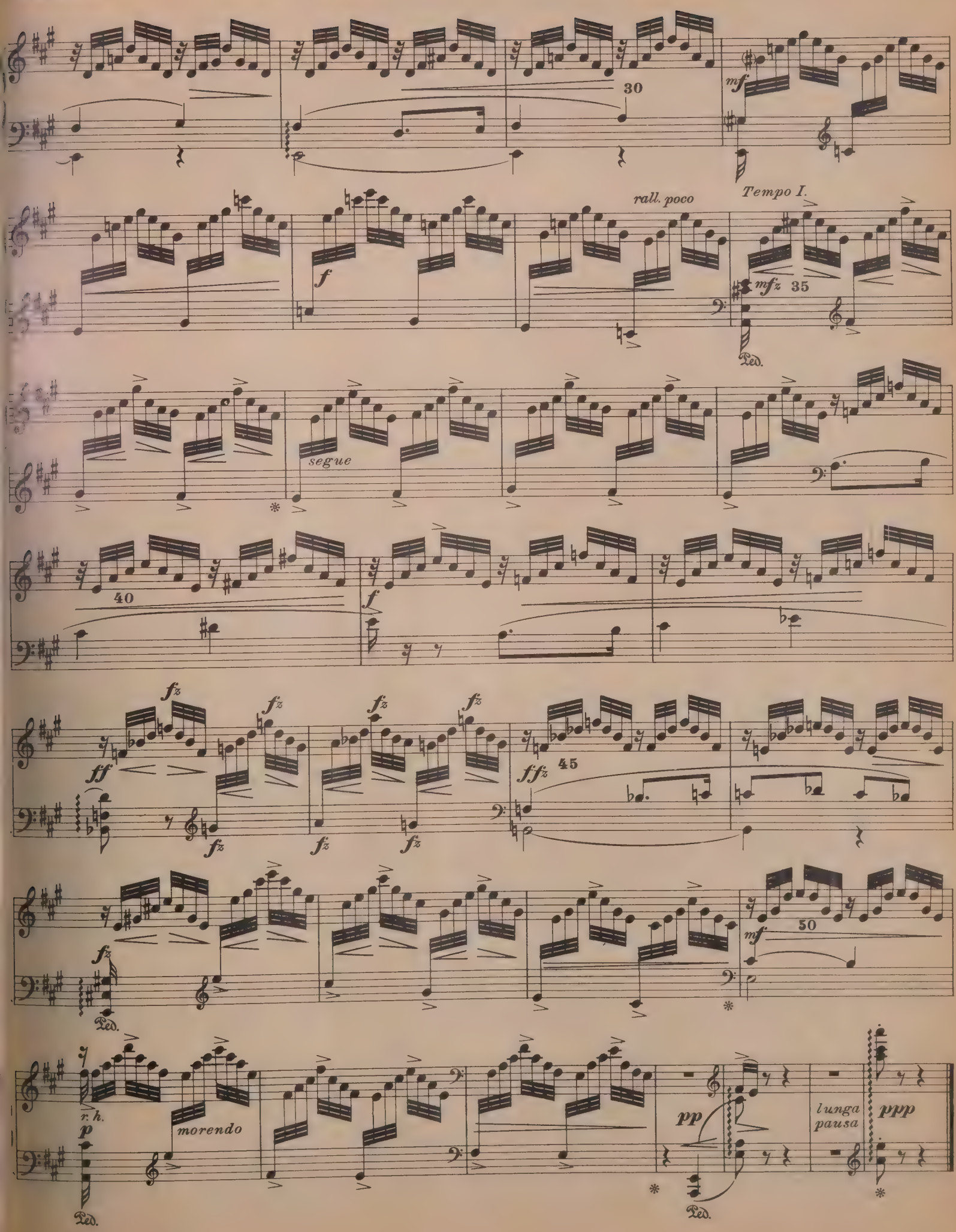
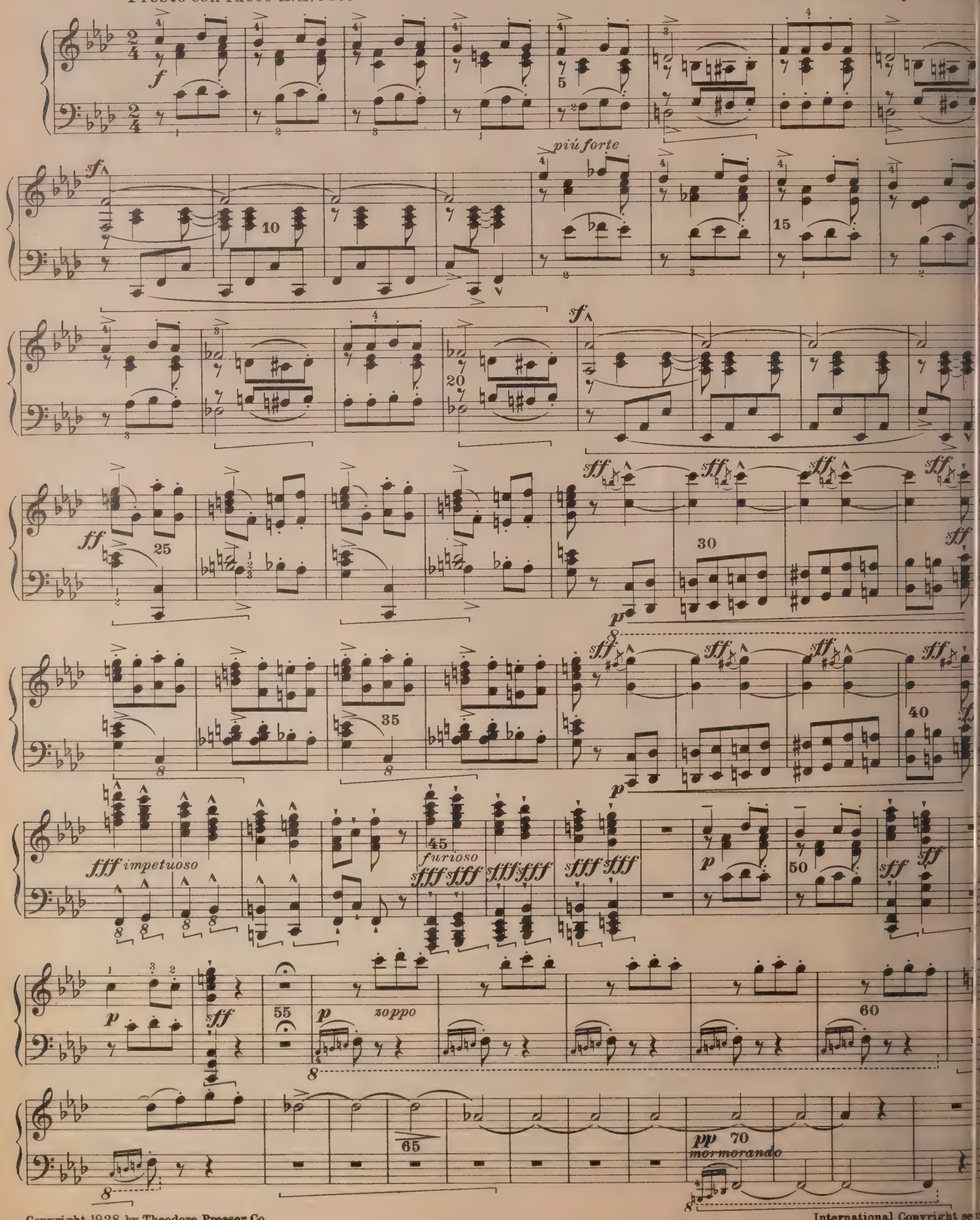

30
mf
rall. poco
Tempo I.
f
mfz
35
Ped.
segue
40
f
ff
fz
ffz
45
mf
50
r. h.
p
morendo
pp
lunga pausa
ppp

VISION INFERNALE

Poldini himself plays this piece so that it sounds like a veritable Hades full of demons. Done right, it makes an unforgetable program number.

Presto con fuoco M. M. ♩=96

ED. POLDINI, Op. 110, No



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MASTER WORKS

NOCTURNE

Note analytical lesson upon this exquisite Nocturne by I. Freed in this issue. Grade 5.

FR. CHOPIN, Op. 55, No. 1

Andante

1st Section

A-1 *p*

A-2

B

A-3

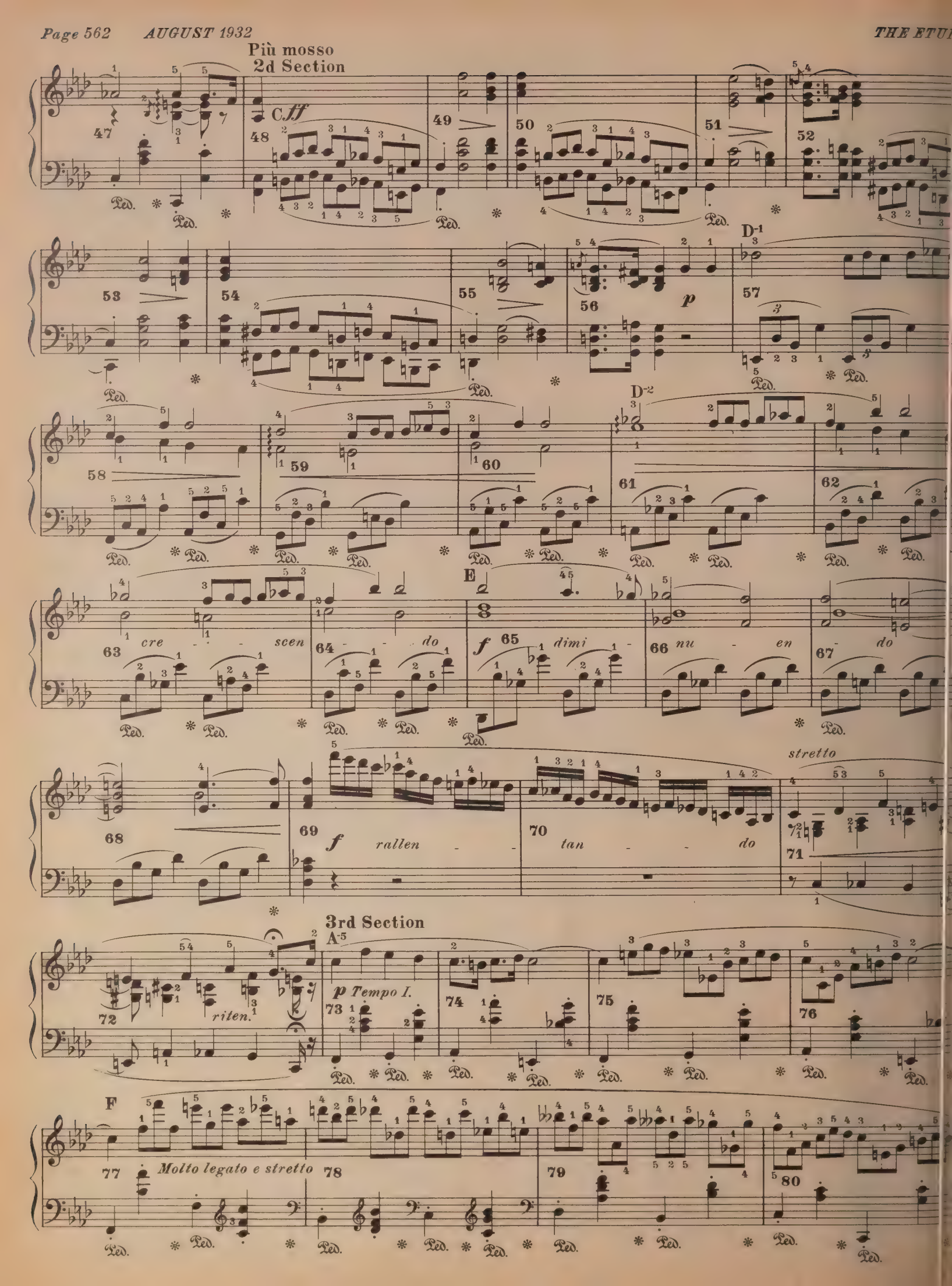
riten. a tempo

B *p*

f

A-4

riten. a tempo *f*


Più mosso
2d Section
C
ff
p
D-1
D-2
E
f
cre - - scen - - do
dimi - nu - en - do
f
rallen - - tan - - do
stretto
riten.
3rd Section
A-5
p Tempo I.
F
Molto legato e stretto

G

81 82 83 84 85

Ped. * Ped. * Ped. * Ped. * Ped. *

86 87 88 89 cresc.

Ped. * Ped. * Ped. *

90 dimin. ed 91 accelerando 92 93

Ped.

94 95 96 97 H a tempo 98 99 f 100 101

MENUETTO

Grade 3½.

F. J. HAYDN

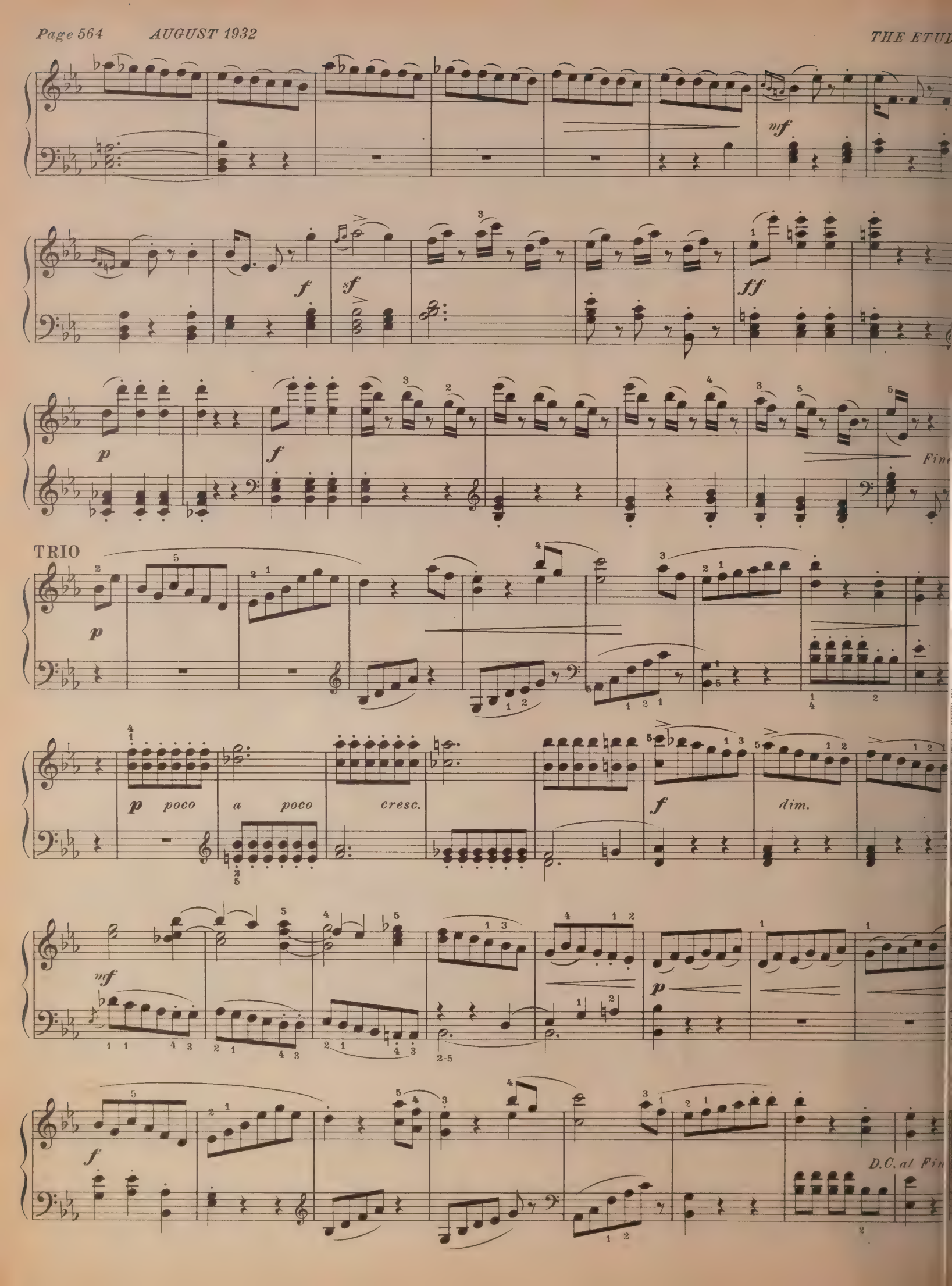
Tempo di Menuetto

mf f sf

f f

p

f sf


mf
f
sf
ff
p
f
Fine
TRIO
p
p poco a poco cresc.
f dim.
mf
p
f
D.C. al Fin

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

SWING LOW, SWEET CHARIOT

egro Spiritual

Arr. by WILLIAM ARMS FISHER

Moderato

p

Swing low, sweet char - i - ot,— Com-in' for to car - ry me home,

mf *dim.* *p*

mf *cresc.*

Swing low, sweet char - i - ot,— Com-in' for to car - ry me home.— 1 I look'd o - ver Jor - dan and 2 If you— get there be - 3 I'm some - times— up and

mf *cresc.*

what did I see,— Com-in' for to car - ry me home, A band— of an - gels com-in' af - ter me,—
fore I do,— Com-in' for to car - ry me home, Tell all— my friends I'm com - in' too,—
some-times I'm down,— Com-in' for to car - ry me home, But still— my soul feels heav'n - ly bound,

f cresc. *f*

p e rit. *a tempo* *mp*

Com-in' for to car - ry me home.
Com-in' for to car - ry me home.
Com-in' for to car - ry me home.

Swing low, sweet char - i - ot,— Com-in' for to car - ry me

p e rit. *a tempo* *mp*

mf *pp rall.*

home, Swing low, sweet char - i - ot,— Com-in' for to car - ry me home.

mf *pp rall.* *ppp*

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FORGOTTEN

FLORA WULSCHNER

EUGENE COW

For - got-ten you? Well, if for-get - ting

think-ing all the day How the long hours drag since you left me (Days seem years with you a - way.)

hear - ing thro' all the strange bab - ble Of voi - ces, now grave, now gay, On - ly your voice: Can this be

get - ting? Yet I have for-got - ten, you say. Or count - ing each mo-ment with long - ing, Til

one when I'll see you a - gain. If this be for-get-ting, you're right, dear, And I have for-got-ten

Orchestra parts, complete, may be obtained of the publishers, price 50¢

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then. For - got-ten you? Well, if for-

mf *p*

get - ting Be read-ing each face that I see With eyes that mark nev-er a feat - ure, Save

cresc.

yours as you last looked at me. For - got-ten you? Well, if for - get-ting Be yearn - ing with all my heart, With a

cresc.

long - ing, half pain and half rapt - ure, For the time when we nev - er shall part. If the

wild wish to see you and hear you, To be held in your arms a - gain, If this be for-get-ting, you're

right, dear, And I have for-got-ten you then. For - got-ten, you say!

pp

MEDITATION

SECONDO

C. S. MORRISON, Op.

Largo M.M. ♩ = 56

p cresc. rit. dim. a tempo

cresc. dim. Fine p

cresc. dim. cresc.

Moderato M.M. ♩ = 132

f f D. C

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THE OLD CLOCK IN THE CORNER

SECONDO

FREDERIC W. RO

Moderato M.M. ♩ = 116

p mp mf f D.

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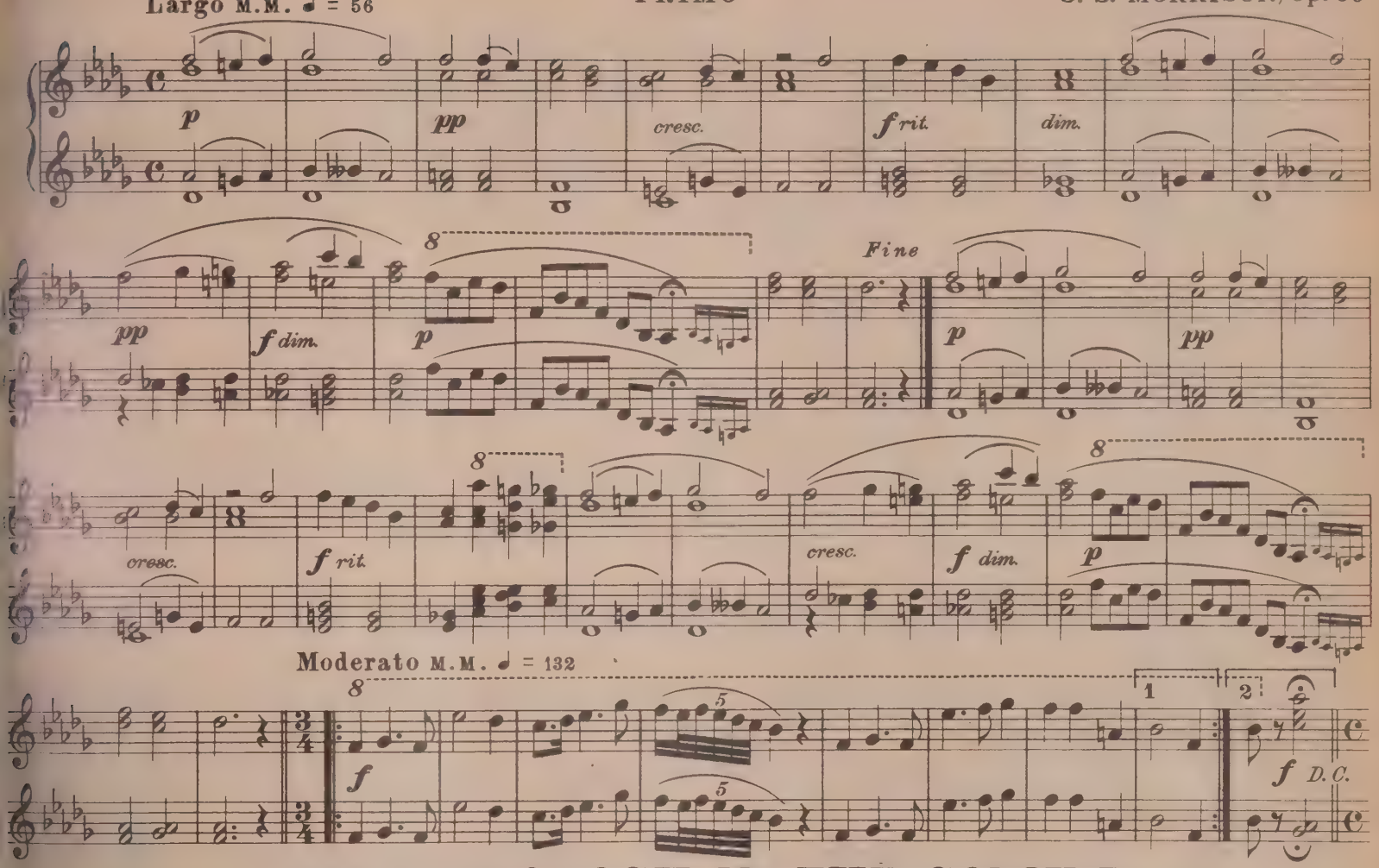
MEDITATION

PRIMO

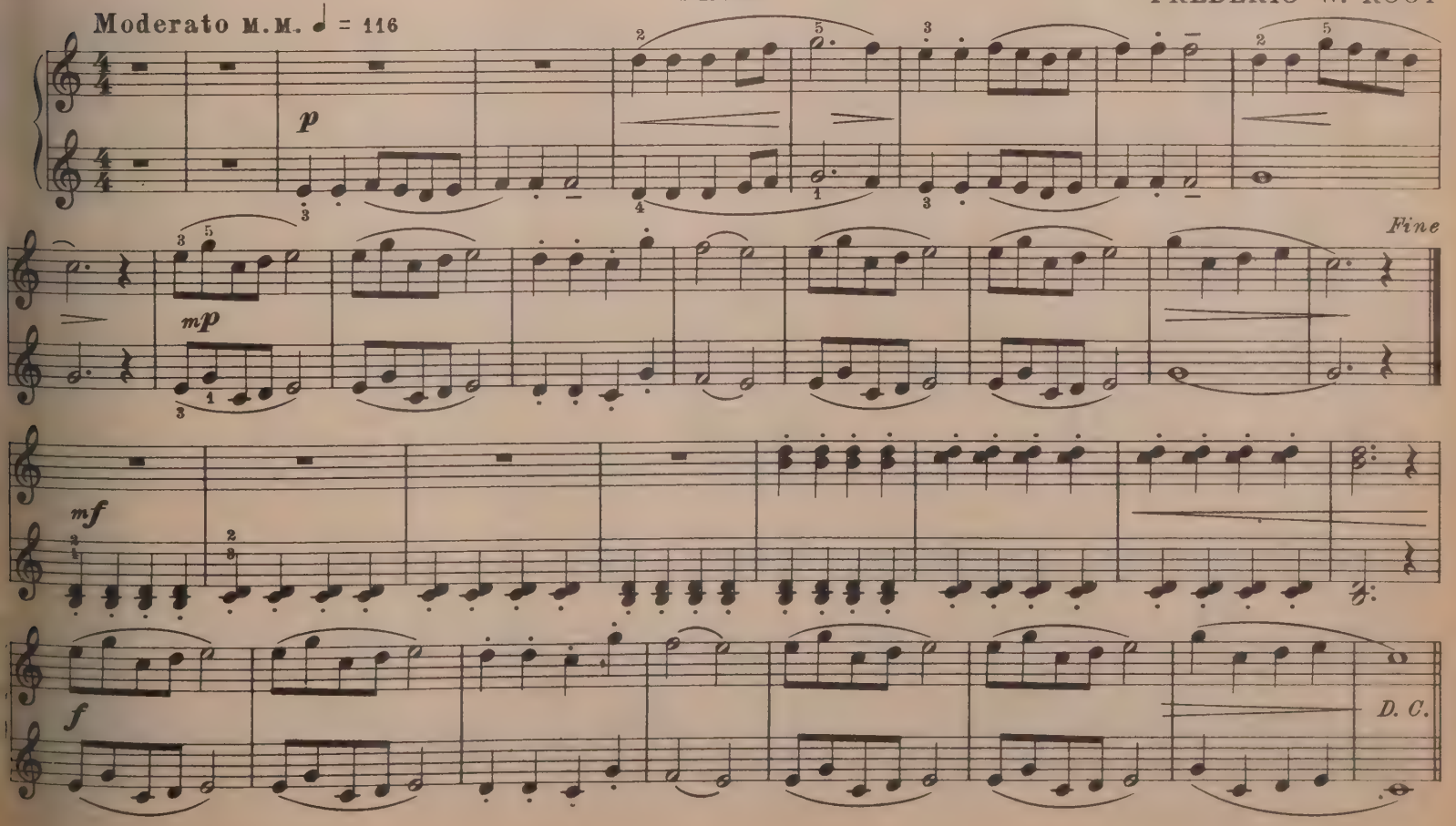
C. S. MORRISON, Op. 90



THE OLD CLOCK IN THE CORNER

PRIMO

FREDERIC W. ROOT



MINUET

Bowing by Lucius Cole

FRANCES McCOLL

Moderato

VIOLIN

PIANO

mf

p

TRIO

f

rit.

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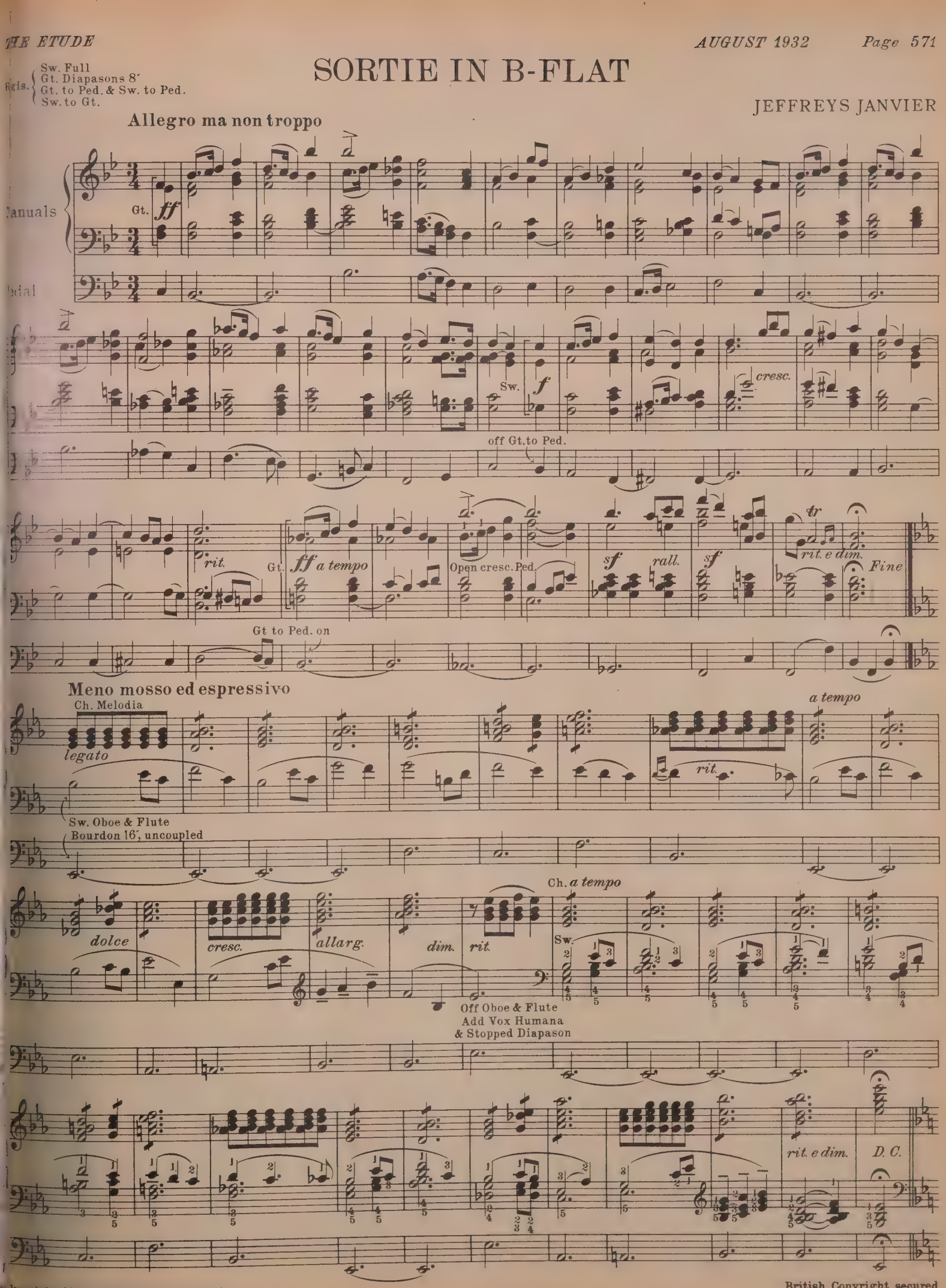
SORTIE IN B-FLAT

JEFFREYS JANVIER



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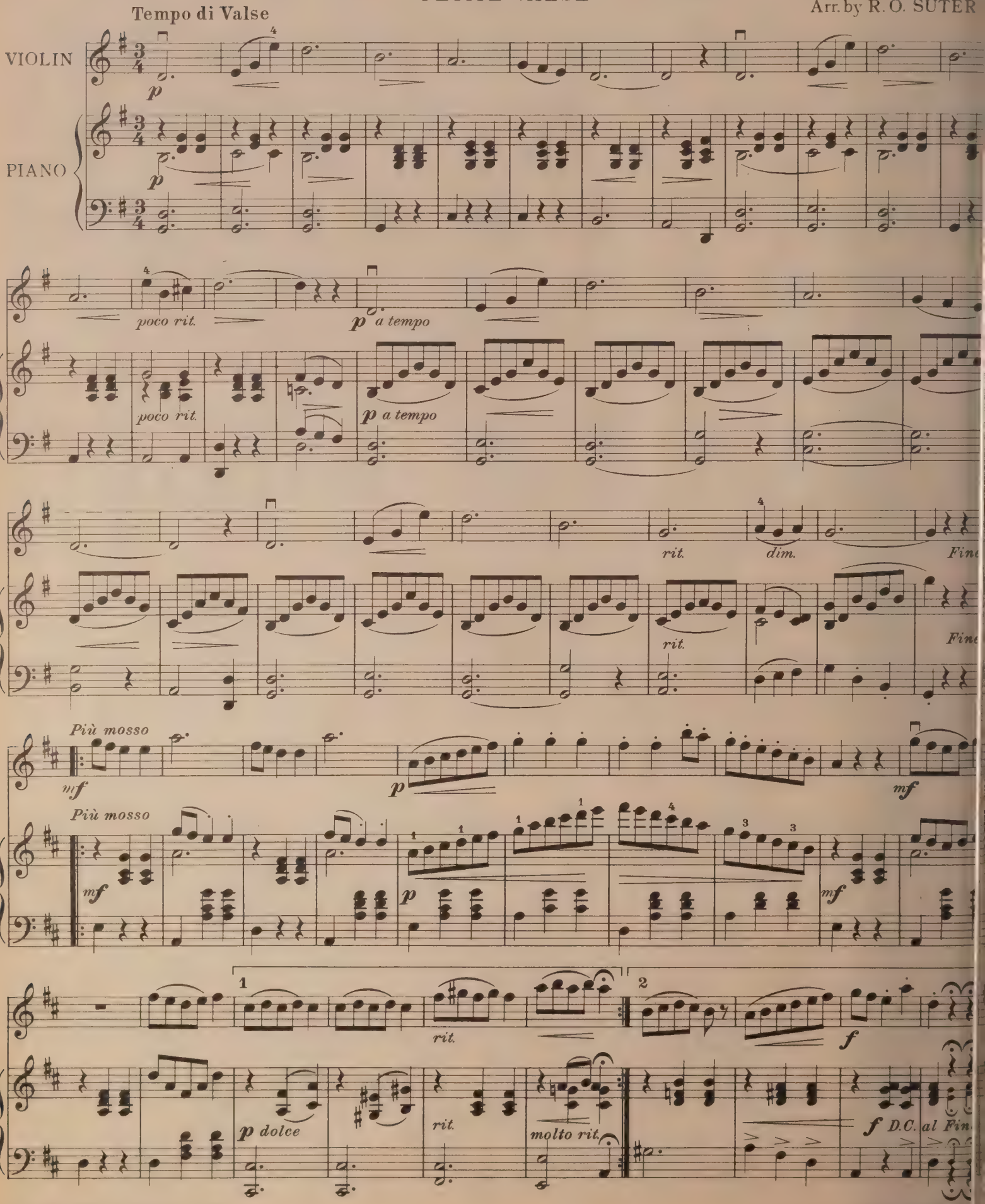
DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

LILACS

PETITE VALSE

CARL WILHELM KE
Arr. by R. O. SUTER



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B♭ CLARINET

LILACS
PETITE VALSE

CARL WILHELM KERN

Tempo di Valse

p *a tempo* *poco rit.* *Più mosso* *Fine* *mf* *p dolce* *rit.* *molto rit.* *f* *D.C. al Fine*

ALTO SAXOPHONE

LILACS
PETITE VALSE

CARL WILHELM KERN

Tempo di Valse

p *a tempo* *poco rit.* *Più mosso* *Fine* *f* *mf* *molto rit.* *D.C. al Fine*

B♭ TRUMPET

LILACS
PETITE VALSE

CARL WILHELM KERN

Tempo di Valse

p 1st Cl. *a tempo* *poco rit.* *Più mosso* *rit.* *Fine* *mf* *pp dolce* *rit.* *molto rit.* *f* *D.C. al Fine*

CELLO

LILACS
PETITE VALSE

CARL WILHELM KERN

Tempo di Valse

p *poco rit.* pizz. *p a tempo* arco *rit.* pizz. *Più mosso* arco *Fine* *mf* Solo *p* *p dolce* *rit.* *molto rit.* *f* *D.C. al Fine*

VALSE MINIATURE

Grade 2½.

PAUL EIS

Tempo di Valse M.M. ♩.=72

mf

Last time to Coda

p

espr.

rit.

CODA

pp *Fine*

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LITTLE REDFEATHER

Grade 2½.

Allegro

MARIE HO

f *l.h.* *l.h.* *l.h.* *l.h.* *mf* *f*

mp *f* *ritard.* *mf*

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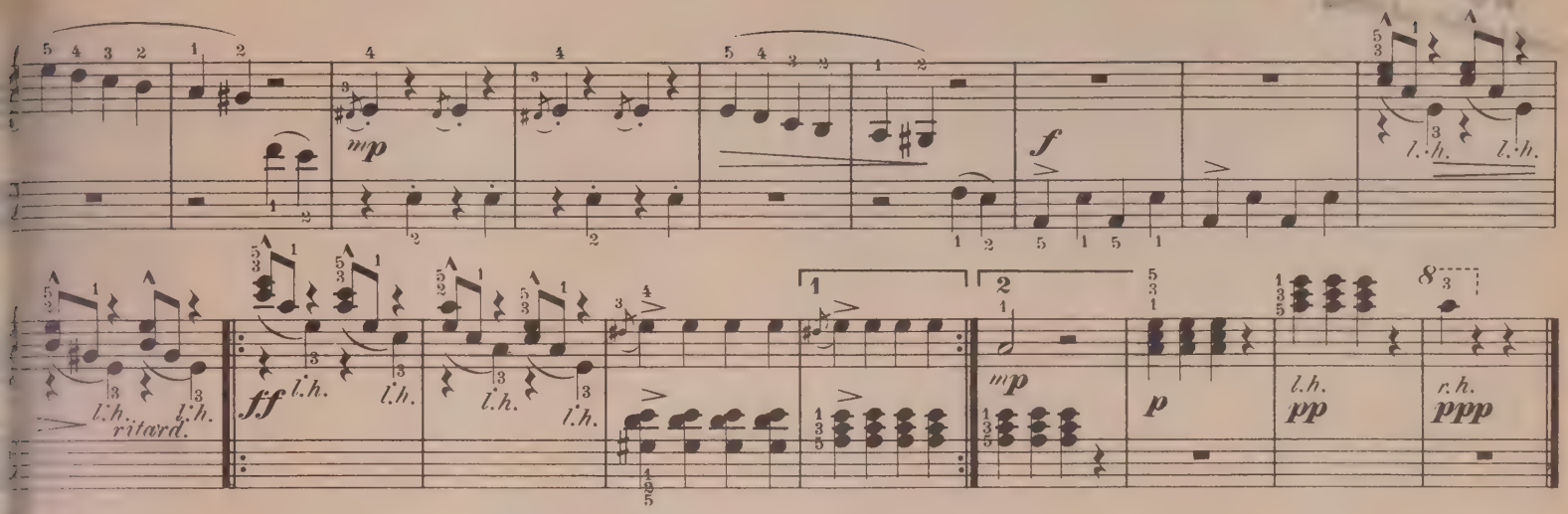
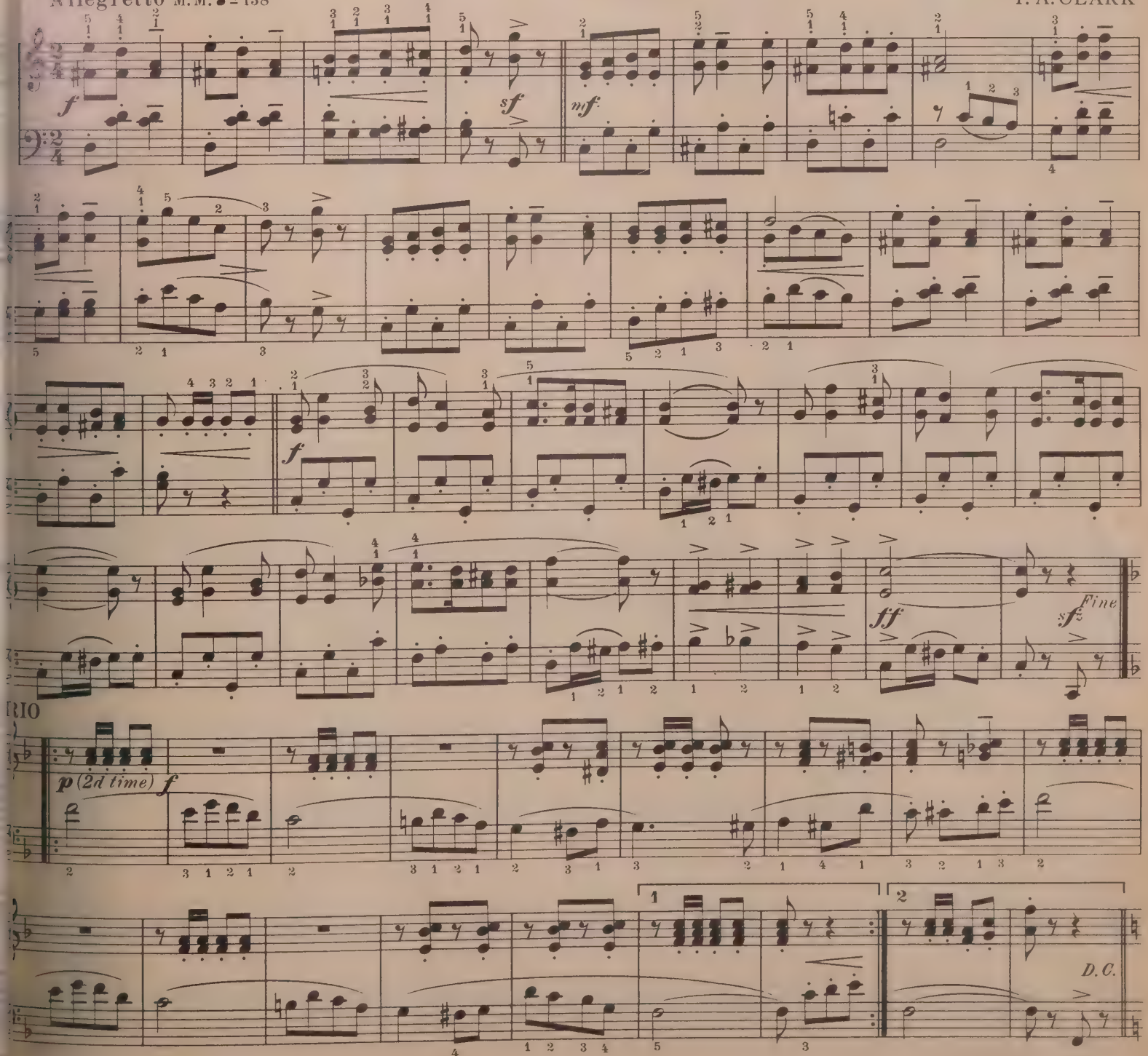


VACATION PRANKS

Allegretto M.M. ♩ = 138

F. A. CLARK



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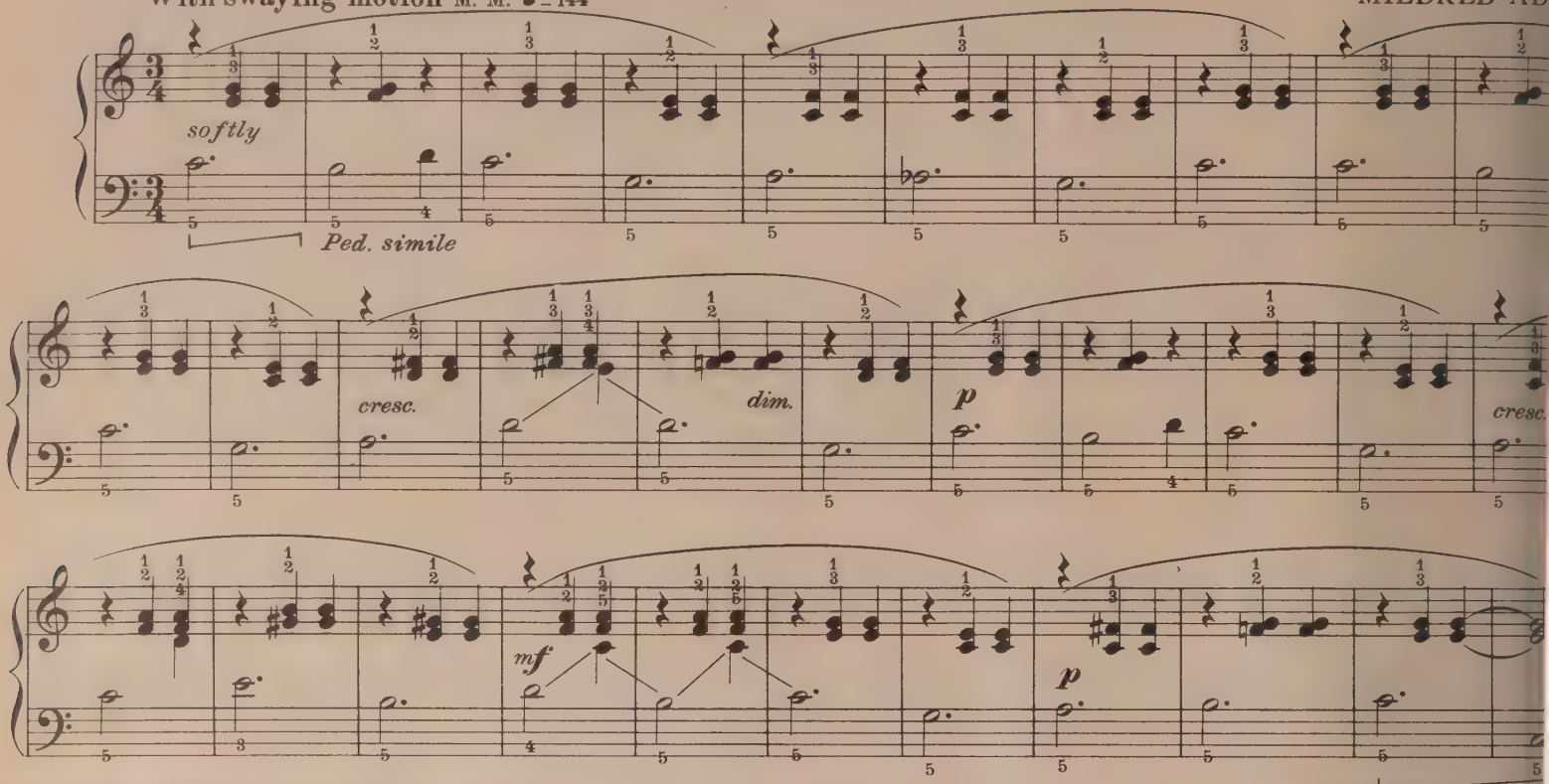
Grade 1½.

IN AN ENCHANTED GARDEN

FOR LEFT HAND ALONE

With swaying motion M. M. ♩= 144

MILDRED AD



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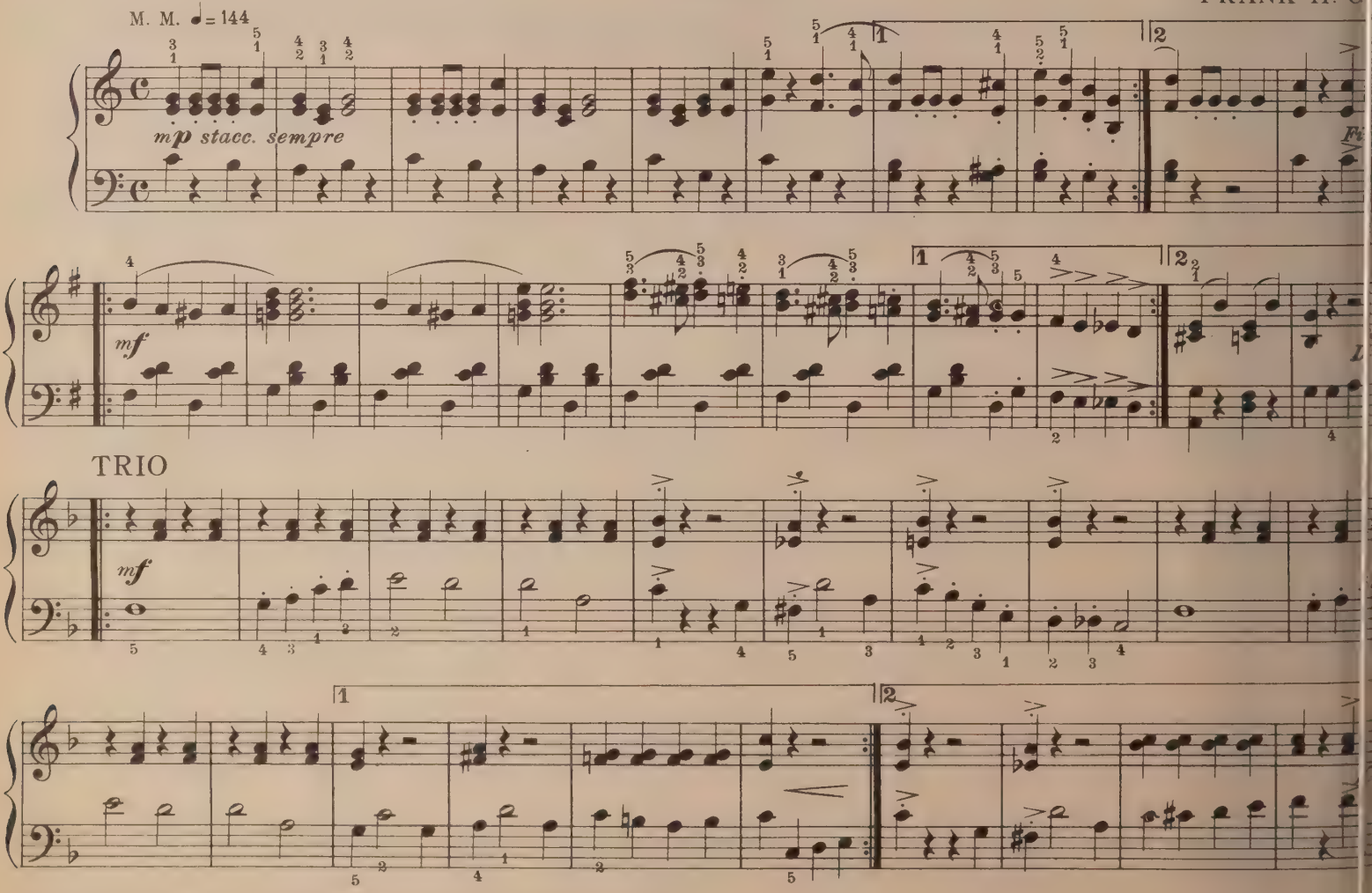
Grade 2½.

LITTLE TIN SOLDIERS

MARCH

FRANK H. G

M. M. ♩= 144



*From here go back to the beginning and play to *Fine*; then play *Trio*.

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EDUCATIONAL STUDY NOTES
on the Voice, Organ, Violin and Orchestra Music in The Etude
BY ROB ROY PEERY

ING LOW, SWEET CHARIOT
ranged by WILLIAM ARMS FISHER
(Vocal)

The quaint legend concerning the origin is familiar Negro spiritual is inter- ly told elsewhere in this issue, by Fisher. Brought to this country by an slaves and modified by their ian faith, it has become the most y known of all spirituals.

Fisher has clothed this melody with ing rich in harmonic color, yet faith- the pentatonic characteristics of the

e singer unfamiliar with the speech Negro will find a few points help- maintaining the native charm with his dialect is invested. The most on trait is the dropping of the final nants, *d* and *g*, as in *ban'*, *boun'*, and *comin'*. Other characteristic s occurring in this song are *dat* for *heab'n* for heaven, *ovuh* for over, for before, *ef* for if, and *tuh* for to. e spirit of this song is one of utter and sincerity, and it should be sung simple, unaffected manner.

FORGOTTEN
By EUGENE COWLES
(Vocal)

UDE readers will be delighted to find he music section of this issue this us song which has been sung and loved millions. It is a most appealing love and deserves the great popularity h it has attained.

w directions are given the singer for pretation, but the sentiment of the is so readily understood that it may ung in an unstudied and direct style. eighth rest is indicated after the words, rgotten you?", in each verse, and this s the singer an opportunity for a th sufficient to carry through the en- four measure phrase which opens each e.

ote in the last four measures of the that the accompaniment plays the dy, and the vocal part here should be g softly as an *obbligato* to the piano.

MINUET
By FRANCES MCCOLLIN
(Violin and Piano)

his charming composition, by the ladelphia composer and lecturer, Miss Collin, supplies sprightly music for the ng violinist who has advanced to the d position. It is in the familiar minuet n with its *trio* in the parallel minor

he opening phrases should be played the upper half of the bow, in short to strokes. In the fourth measure a cato figure begins, which is best played in the middle of the bow. Special care should be given to the accents, which fall on alternate beats, and in reality give an effect of *two-four* time. These accented notes should be done with the down bow stroke.

The second section, played with semi-detached *legato* bows, is in contrast to the first section. In the seventh measure of the trio, the second finger shifts from the first to the second position, producing a pleasing *glissando*. This "trick" is familiar to all seasoned violinists. Resume the first position with the next phrase.

SORTIE IN B FLAT
By JEFFREYS JANVIER
(Organ)

Traditionally, a "Sortie" is a concluding voluntary or postlude, but this facile composition by Mr. Janvier will prove to be also an effective prelude or recital piece. The first section is martial in style and should be performed at a rather fast tempo. The opening measures are played on the 8′ Diapasons of the *Great*, coupled to Full *Swell*, with both hands on the one manual. In the sixteenth measure both hands transfer to the *Swell*, and then back again to the *Great* in measure 25, as indicated.

The second section offers opportunity for expressive solo stop combinations against a soft accompaniment on the *Choir* or *Great*. This pleasing melodic passage should be played at a tempo slower than the first and with careful regard for phrasing and dynamic indications.

LILACS—PETITE VALSE
By CARL WILHELM KERN
(Orchestra)

This pretty little waltz by Mr. Kern, who has written so many pieces popular with young folks, is here arranged for junior orchestras who have passed the beginner's stage. It is of slightly more difficult grade than other orchestrations appearing in THE ETUDE during the past few months.

The violin part, which lies entirely in the first position, demands both *legato* whole-bows and sharp, *staccato* strokes in the middle of the bow. The 'cello part lies in the first position, except for the one short passage in the fourth position, fingering for which is given.

In the trumpet part the small notes, which are known as *"cued-in"* parts, indicate what the clarinet is playing, and, in the absence of the clarinet, these should be played by the trumpet.

Plenty of melody will be found in the clarinet and saxophone parts and also interesting counter-melodies suited to the characteristics of these instruments.

Naming the Weeks
By D. D. LITTLE

THE following method of "correction" proved both practical and pleasant. ch week have a card on the piano, from nday morning to Saturday night. el each card one of the following, *ps, flats, rests, fingering, expression* or other of the numerous musical desig- ions. Each pupil works on the assigned subject till his next lesson when the teacher tests his progress along this line. This makes it much easier for the teacher to keep the pupil's attention on his peculiar weakness. It is also quite popular with pupils who discuss "sharp week" and "rest week" among themselves thereby creating interest.

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THE SINGER'S ETUDE

Edited for August by
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Singers Department "A Singer's Etude" complete in itself

Some Secrets of Breathing and Diction

By MARTHA MAXWELL MACODRUM

IT HAS BEEN SAID that he who knows how to breathe and how to pronounce knows how to sing. Half truth though this may be, it governs and colors the whole. Absolute control of the breath and complete mastery of diction are the two fundamental requirements of the vocalist.

In the teaching of singing the lesson which must precede all others, and to which both teacher and student must alike devote the greatest attention, should be on the proper method of respiration. Correct, even, controlled respiration is an inescapable prerequisite to any subsequent achievement in vocal effort. Upon this should follow immediately the securing of flexibility of the muscles operative in the production and control of the voice.

The Singer Breathes

THE PROPER method of respiration is in theory easy but in practice extremely difficult. Here, first, is an exercise in complete and perfect *inspiration.*

Exercise 1. Stand with the body in an upright position; advance the right foot slightly for the sake of perfect balance. Hold the chest high, the shoulders downward and back. Let the tongue be flat in the mouth, the muscles of the throat, neck and mouth relaxed, not rigid. The shoulders must not rise during inspiration, nor fall during expiration—they must remain motionless. This is most important. Breathe deeply, allowing the ribs to expand away from the center to the sides, right and left.

Note, in this process, the feeling of the intake of breath against the diaphragm. The diaphragm is the most important single factor in breath control. It is not a muscle of expiration, but a resisting muscle designed to resist pressure from without. "All there is in singing is in the breathing, and all there is in breathing is in the diaphragm", said Lamberti. Breath control is impossible without perfect control of the diaphragm.

Exercise 2. Inhale slowly for five or ten seconds, being careful that the power of retaining is experienced in the diaphragm. Then exhale slowly, silently, calmly, gradually, evenly—without any effort or interruption.

Practice before a lighted candle, a mirror, or the palm of the hand, to insure that the breath is being emitted with steadiness. Exhalation through a clay pipe stem is also a splendid exercise for acquiring control of breath—for it necessitates very slow emission.

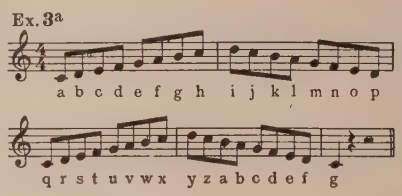
Automatic Breathing

PRACTICE THE silent breathing exercises many, many times during the day. An unconscious control of the breath will be thus attained. Control will become automatic, and that possession of untold value will be achieved—the complete command of every movement of the breath.

Having mastered the ground work of breath-control, the student may proceed to the attainment of freedom and flexibility of throat, tongue and jaw. The organs of articulation (the hard palate, including the upper teeth, is, of course, passive) are the pharynx, the soft palate and uvula, the tongue and the lower jaw including the lower teeth and the lips.

Exercise 3. A simple but effective exercise for the attainment of flexibility and freedom in the organs is to sing the alphabet, thus:

Ex. 3a



Upon the completion of this and similar preparatory exercises, the student will be ready for the study of diction—enunciation and pronunciation with ease, freedom and completeness of all vowels and consonants in all their combinations. The importance of diction in singing can scarcely be overestimated. And let it be always remembered that diction consists not in mere distinct enunciation but to quite as great an extent in pronunciation in an open surface. Where there is undue effort there can be no artistry. Tone must be freely introduced through an open throat into the larynx, the pharynx (upper and lower) and the nasal cavity. Only by such a free introduction of tone are all the muscles of diction left to act unconsciously and so to perform naturally and easily the offices expected of them.

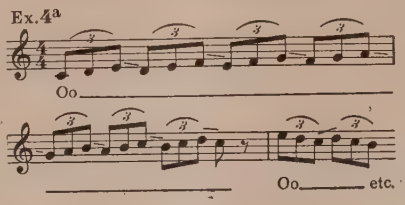
Clearness, through Relaxation

ENUNCIATION should be effected in the front half of the mouth. Throat, tongue and jaw should remain relaxed. If for any reason the jaw becomes stiffened, the tongue rigid, or the throat tightened, the desired freedom in frontal enunciation is made impossible.

Exercise 4. For vowel formation, stand in such a position that the light is directed into the open mouth. Use a hand mirror for observation of movements.

(a) Begin on the vowel *oo* as in *cool.* Observe. Putting the mirror aside, part the teeth by placing a thick lead pencil between them; then shape the lips lightly around it. Take the pencil away, retaining the mould of the mouth. Do not tighten the muscles of the lips or turn them out. Practice this until you have established the idea of the shape of the mouth for this vowel sound. This done, practice singing this *oo* for five minute periods, several times in the day, ascending and descending in the following manner:

Ex. 4a



(b) For the vowel *o* as in *no*, the tongue is hollow, the jaw lowered. Let there be a feeling in the throat as of yawning; and vocalize the scale sequence as in 4a.

(c) For the vowel *a* as in *father*, fill the lungs, raise the upper part of the chest, drop the lower jaw, have the throat wide open. Feel an air pressure on the chest muscles. Let the tongue be flat and the arch of the mouth kept high and broad. Attempt to vocalize without allowing breath to escape either before or during vocalization. Vocalize the scale sequence as in 4a.

It is of first importance to open the mouth wide while practicing this vowel, as the larger the cavity, the greater the resonance.

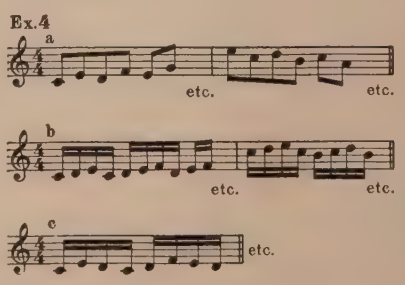
(d) Use the vowel *i* as in *high.* This should be treated as a diphthong; it is really made up of a blending of two vowels, *ah* and *ee.* Open the mouth wide. Open the throat. Groove the tongue as for *ah.* Proceed then as in 4a.

(e) The vowel *e* as in *see.* Drop the lower jaw as far from the upper teeth as is consistent with the delivery of the pure sound of the vowel. "E" is the highest vowel sound and requires particular attention. The tongue rises slightly toward the center, the tip lightly touching the lower teeth. Vocalize as in 4a.

(f) The vowel *a* as in *play.* This is "the smiling tone." Seven of the upper teeth should be visible while vocalizing. The middle tongue should reach toward the upper teeth; but the tip, however, should be free and flexible. Vocalize as in 4a.

Other figurations of the scale may be used, such as:

Ex. 4



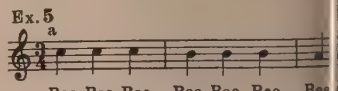
From this the ingenious student will be able to form many others.

Consonants, unlike vowels, are not sustained sounds, but the formative elements that give shape to words. No matter how perfect the vowel enunciation, it will avail nothing if the words are not pr articulated. Consonants are quickly p their mission is to start words, to words into syllables, and to produ final sounds of words; that is, unles be allowed to go absolutely astray, the sense of the word to be reve entirely lost.

Ex. 5. Group the following cons and sing each syllable three times o note of the descending scale, letti highest note be E-flat.

B. P. and M. are made by the l and T by the tip of the tongue in with the hard palate. In C the to pressed lightly against the upper For N and Ng, the nasal consona tip of the tongue is pressed agai roots of the upper front teeth. V demand the upper teeth and lowe (hard) and K, the soft palate a back tongue; J and Ch, the mid-tong hard palate; Z and S the front (near the tip) and hard palate. sounding of W and Wh, a tingling tion should be present within the li L the tip and front of the tong centered on the roots of the fron

Ex. 5



Bee, Bee, Bee, Bee, Bee, Bee, Bee
Mee, Mee, Mee, etc.
Pee, Pee, Pee, etc.
Wee, Wee, Wee, etc.

These should be continued do complete scale.

Then the following combinations be gradually added, on the sam tones, descending.

(b) Th and Thay
(c) Fee and Vee
(d) Dee, Lee, Nee, Tee
(e) Kay and Gee

Bay Bee Bah Boh Boo
May Mee Mah Moh Moo
Tay Tee Tah Toh Too
Lay Lee Lah Loh Loo
Day Dee Dah Doh Doo
Fay Fee Fah Foh Foo
Gay Gee Gah Goh Goo
Kay Kee Kah Koh Koo
Pay Pee Pah Poh Poo
Vay Vee Vah Voh Voo

The study of diction is, of course, ending. Its scope is limitless; but thing about it can be readily und when once the placing of all the and consonants is achieved. Thu will follow a knowledge and a mas their individual character and col we shall sing well. It might almost that we shall sing well in spite o limitations; for a good enunciati gether with a smooth, sure, distinct lation, insures a success in vocal commensurate only with the labor ed and the intelligence employed. ing, enunciation, articulation, these but the greatest of these is breathi

The Rarity of Tenors

By Lotti Rimmer

WHY are there so few tenors?

As we know, sound is varied in pitch by different degrees of tension in the string or cord producing it. So that whatever may in any way serve to modify the control of the organs producing a sound will have its part in the nature of the voice which is to serve as a medium of its expression.

With all this in mind, there comes the question of why some nations produce so many more tenor singers than do others. And an investigation would seem to show rather conclusively that warm, sunny climates are favorable to the development of these voices. Under the influences of the sun, the atmosphere, and the characteristic ease and relaxation of the body, such as exist in, let us say, Italy, there seem to be created those conditions which favor the production of the higher tones of the voice. And the effects of climate would appear to be all the more certain when it is considered that Russia, with its long intensely cold seasons, is famous for its richly low basses.

The Temperamental Voice

CLIMATE and the resultant habits of living have their effect upon the outward physiognomy; and why may not this effect reach inward to the organs of voice and speech? Then, too, it is common knowledge that the hotter climates produce more temperamental and impulsive race of humanity; all of which can very easily operate in the application of the tension of the vocal cords which is necessary in the production of the tones in the upper compass of the voice.

Edgardo Carduci has made a special study of this subject, with some interesting and enlightening conclusions. He states that the normal tenor voice is produced by comparatively short cords, while the cords of the heroic or dramatic tenor are considerably longer, by which his range is extended into the third register.

Mr. Carduci goes on to say that the falsetto voice, which was so much in fashion in the last century, is now quite out of demand, because of both its comparatively inferior beauty and its unsuitability to dramatic characterization. Many rôles, written for voices of an earlier century, must now be transposed or adapted to the vocal range of tenors of our day.

Tenors, and Tenors

ITALIAN OPERA of the eighteenth and first half of the nineteenth centuries is characterized by florid passages quite as fleet for the male as for the female voices. For these, of course, only the light, lyric tenor voice is really adapted. In fact, in Italy tenor voices are variously classified, according to their quality, as *eroico* (heroic), *drammatico* (dramatic), *robusto* or *di forza* (powerful and dramatic, with a tendency toward the baritone quality), *tenore di grazia, lirico* or *leggiero* (a light or "lyric" voice with an upward compass to high C).

There are records that Rubini sang the F above high C; but this was doubtless done in falsetto. Bellini, in his "I Puritani," inserted this high F especially for Rubini. Rossini's "William Tell" is now seldom given because of its many high notes for the tenor. Few realize the art and effort required by such a rôle.

An Enlightening Table

IN HIS ARTICLE, *The Tenor Voice in Europe,* Carduci gives some interesting statistics along this line. We give his table of the number of various high notes for the leading tenor, in several of the standard operas:

"William Tell"		"I Puritani"	
G	456	G	153
Ab (G#)	93	Ab (G#)	13
A	92	A	35
Bb	54	Bb	4
B	15	B	
C	19	C	
C#	2	C#	3
D		D	2
F		F	1

"Tannhäuser"		"La Bohême"	
G	143	G	52
Ab (G#)	52	Ab (G#)	45
A	24	A	11
Bb		Bb	8
B		B	
C		C	1
C#		C#	
D		D	
F		F	

From this table it may be easily seen that many tenor rôles must now be "cut" or "adapted" to suit the more limited range of the voice of today. With the scarcity of really fine voices, the great lesson for the individual tenor (or any other singer) to learn is to keep to the rôles adapted to his particular type of voice; for it is only by staying well within nature's bounds, and by adding to this long seasons of conscientious study, that a place of honor in the art world may be attained and held.

Song and Soul

By Homer Henley

OF all the arts, that of the singer is most closely allied to the direct expression of the artist's soul.

In the sister arts there is required a medium between inspiration and its expression. Between the soul of the sculptor and the expression of his genius there must intervene the medium of his chisel; of the painter, his brush; of the writer, his pen; of the violinist, his bow; of the pianist, his fingers.

But with the singer, soul, voice, and expression are gloriously simultaneous. No medium is necessary between the soul of the singer and its expression.

The voice of the singer *is* his soul.

"As to the age to begin: every little girl who at the age of six can sing correctly and shows a love of music should be given lessons on the piano, and, a most important factor of musical education, reading at sight, just as the a, b, c's are taught. With a good voice and ear to receive such training, it will prove a great comfort in later life, whether the course of professional or amateur is to be pursued."—Lillian Nordica.

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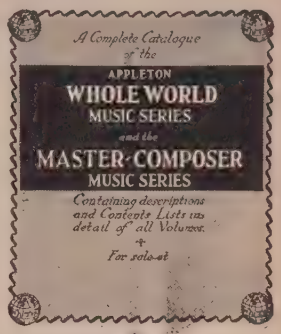

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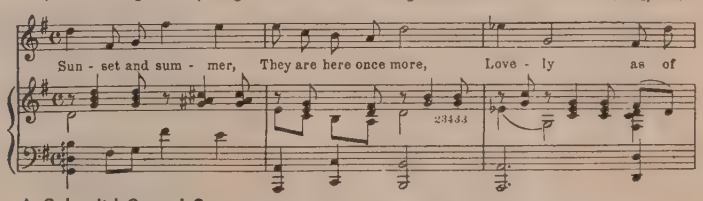

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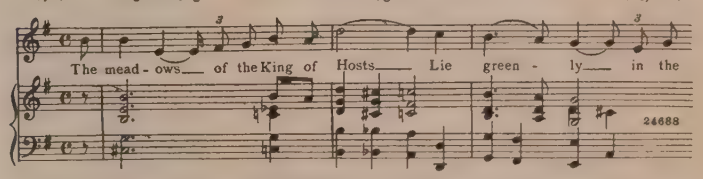

Space Here Permits the Naming of But a Few Other of the Scores of Worthy Songs by the Composer of "At Dawning." Selected for Mention are IN THE GARDEN OF SAHARA, LILACS, THE WORLD'S PRAYER, LYRIC ROSE OF LOVE, REEDS, CANDLE-LIGHT, MEMORY and THE BIRTHDAY STAR OF THE KING (*Christmas Song*). *Ask to See These When Next Selecting Songs.*

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THE ORGANIST'S ETUDE

Edited for August by
EMINENT SPECIALISTS

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Whimsical Words in Worship Music

By Dr. Orlando A. Mansfield

CONCERNING the suitability of texts for detailed musical treatment there has always existed a considerable difference of opinion. Words worshipful to some have seemed whimsical, worldly, or even wicked to others. To this highly controversial condition many circumstances have contributed. Amongst these one of the most noticeable has been the temporary disregard of the Apostolic ruling that while, to a select few or to a minority of one, "all things are lawful," yet, in order to "give none offence," it is necessary to remember that "all things are not expedient," also that "all things edify not." Further there has to be considered the fact that the development of the present age, in matters educational, social and theological, renders the opinions of many past periods more or less at variance with those prevalent to-day. Musical texts, especially those pertaining to the larger forms of our worship music, having been affected by such circumstances, we have an explanation of that feeling of incongruity, if not of actual derision, with which we now regard words which in a former age were considered pertinent to and proper for use in the various departments of sacred choral music. To describe, in somewhat general terms, a number of these verbal curiosities is the proposed object of the present paper.

Although the officially recognized music of the Roman Church did not include hymnody until late in the Middle Ages, yet numerous hymns, sequences, and so forth were used and "adopted as suited the will of the respective churches or dioceses." Amongst these poems are many which are now well known to us, either in their original Latin or in some English translation, from the fact of their having been frequently set to music by various distinguished composers, for example, *Stabat mater dolorosa* (*circa* thirteenth century) and *Dies irae* (*circa* thirteenth century). To such fine poetical conceptions as these no exception can be taken except (at times) on purely theological grounds. But some of the doggerel lines rendered at mystery plays and other mediæval functions contain much of the (to us) whimsical element. Among these may be mentioned the stanza commencing

Orientis partibus,
Adventavit asinus,

which was sung at the Feast of the Ass, "a commemoration of the flight of Mary with the infant Christ into Egypt."

Lilies in the Mud

BUT THE mention of these "profane and vain babblings" should serve to remind us of the fact that a large number of the mediæval masses were based upon the popular and amatory melodies of their period. As is well known, these melodies, more or less rhythmically disguised, were placed in the tenor and utilized as a kind of *cantus fermus* upon which to rear a more or less elaborate contrapuntal structure. Says Professor Waldo Selden Pratt, "Not only were the tunes of well-known songs thus incorporated, but in many cases their words were actually sung by the tenor while the other voices were proceeding with the prescribed Latin text —a practice so open to abuse, especially when frivolous or immoral thoughts were suggested, as to call out, in the sixteenth century, the formal rebuke of the Church."

Professor Ritter mentions that "these masses were then distinguished by the title of the melodies of the tenor" and that in those days one could read of the mass of 'The Red Noses,' 'The Armed Man,' 'Farewell,' 'My Love,' and so forth, masses which were not composed to such a tenor being simply termed *sine nomine* (without name).

As an excuse for this whimsical procedure, M. Landormy asserts that "as a matter of fact, the themes used, deprived of their original words, drowned in polyphony, often changed in rhythm, became unrecognizable in the majority of cases." But Cecil Gray, in a passage of special pleading which it would be difficult to surpass, after characterizing these profane mass-titles as "lovely and suggestive" (*sic*), defends their use on the ground that although "the Flemish composers have often been unthinkingly (!) reproached on this account with impiety and irreverence, it is difficult to see why such an innocent (!) procedure should merit any more censure than the practice of painting pictures of the Madonna after living models." Our author takes a safer line of defense when he states that by these Flemings "originality of outlook" would have been regarded "as a somewhat reprehensible eccentricity," and "that a composer should have to provide his own thematic material would have seemed to them as absurd as to expect that an architect should make his own bricks and mortar. In their eyes the thematic content of the work was of little consequence; the treatment of it alone mattered."

CONCERT HALL OF THE CHIGI-SARACENI CHATEAU, SIENNA, ITALY, WITH ITS LOVELY ORGAN AND LOFT.

Of the Earth, Earthy

BUT FOR "thematic content" why did they not adhere to the vaunted plainsong of their own liturgy? Surely they did not hold, with some modern writers, that it was of Pagan or Jewish origin. Whatever the answer to this question may be, another opinion, expressed by Emil Naumann, should not be ignored. This writer considered that in the use of these profane melodies we have, on the part of their exhibitors, "a laudable attempt to rescue the tonal art from the cloister and to bring it into harmony with the everyday life of the people." But, even if the accuracy of this observation be conceded, it would seem as if its subjects had forgotten, or were unaware of, the fact that men cannot "gather grapes of thorns, or figs of thistles." The end can never justify the means.

Lastly, the period now under discussion affords a striking instance of words which, although unexceptionable in themselves, were by their associations not "season'd to their right praise and true perfection." This case occurred in the career of that distinguished musician, Josquin des Prés (*c.* 1445-1521) who, under the title of *Liber Generationis*, set to music for four voices the genealogies of Christ as contained in the first chapter of St. Matthew's Gospel. This composition was published in the "Dodecachordon" of the mediæval theorist, Henricus Glareanus (1488-1563), a work which appeared at Basle in 1547.

Commenting on this remarkable composition in the latest edition of Grove's Dictionary, the Rev. J. R. Milne says that Josquin managed "to invest with considerable musical interest so unpromising a text as a mere list of names. Such a work may have been sung in old time in a cathe or collegiate chapel, where, as old b viaries show, the text originally form part of the early matins Office for Chr mas Day. A similar work is the geneal in St. Luke iii, which would be sung the matin's office of Epiphany."

The Acts Versified

PASSING on to the Reformation per in general and that of England in p ticular, the limits of space forbid the m tion of any examples of the employm of curious words in purely psalmodic c nections. Only the larger forms can discussed here. Further, the rude pa phrases of the Psalms by Sternhold Hopkins and others do not appear to h appealed to the musicians of the Elizab an age as material for setting in anth form. On the other hand, Dr. Christop Tye, the reputed music master of Edw VI, suffered badly from the itch for w ing; and, not satisfied with the religi poetry of his period, essayed to turn rhyme the whole book of the "Acts the Apostles." The attempt, howe which was printed in 1553, does not pear to have gone beyond the fourte chapter. Hawkins quotes "the two in stanzas" of this chapter:

It chaunced in Iconium,
As they oft tymes dyd use,
Together they in-to dyd cum
The Sinagoge of Jues.

To these execrable rhymes Tye, as is known, set simple four-part music, in m or less imitative style, his idea being write something which, as he says, auditors shall

fynde harmonious
And eke pleasant and swete.

The whimsical words to which Tye's m was set have long ago perished, but music in part survives, two of our known hymn-tunes, *Windsor* and *B chester Old*, and one or two anthem m ments being derived therefrom.

First Book of Anthems

BUT HOWEVER crude and coa from a purely poetical point of vi the earlier psalmodic paraphrases have been, they were incomparably perior to the pseudo-religious lines some writers of the earlier part of seventeenth century. What these w were like can best be gathered fron perusal of the first book of words anthems ever published in London, a w entitled, "The Divine Services and thems usually sung in the Cathedrals Collegiate Choirs in the Church of E land." Collected by J. C., The comp of this, "small duodecimo" of about hundred and fifty pages was the John Clifford (1622-1698), son of a c at Baliol College, Oxford, and somet

or canon of St. Paul's. The work it- was published in 1663, and its popu- ly was so great that a second edition called for in 1664. The first edition, practically unprocurable, contained words of nearly one hundred and nty anthems by all the principal com- ers from the days of Queen Elizabeth he date of publication. To the anthem ds it selected from the Scriptures, the lects, or even from the Sternhold and pkins paraphrases, no exception could taken. But the following, printed in se form, and set to music as an anthem r twelfth-eve," by Adrian Batten (*d.* 7), sometime organist of St. Paul's hedral, is whimsical enough in all con- usness:

In Bethlehem town, O happy town! which our God himself delights, to man's form (unworthy form) For h a God of might; There shined a star, ightsome star, was never star so cleer, at lead's life's way, which then began Gentiles to appear; The place once nd, O gladsome place; to them that it mind, They entered in, no tongue tell what joy they there did find; y saw a King, a King of Kings, upon irgin's knee, They saw man's God be- e a man for man's felicity. Then n they fell, prostrate they fell, It did them behove, and offered gifts, sweet elling gifts, good arguments of love. ne then they went, with mirth and , but home another way; Then Herold ught, O wicked thought! so sweet a to slay. Beware we by him, learn by them, not to betray our King; t rather joy with host of heaven, which His birth did sing, The sweetest Song t ever was, Peace, glory, and good will earth, to God, to man, such songs, good rd, continue still. Amen."

Rhymes Extraordinary

IN ANOTHER anthem, set to music by Dr. Child, the poet (?) bids his soul

Goe run, and bid good-morrow to the Sun,
Welcome his safe return to Capricorn.

Then, in a further number, the author suggests that "each man wind up's heart;" while, in a movement divided between two shepherds, an angel and a chorus, the former are exhorted to

Post to Bethl'hem, post about,
Post and find the infant out.

The only argument that can be advanced in favor of the foregoing extracts is that they are in keeping with the officially recognized religion of their day, in much the same way that the poetry of Picander, and other librettists to whom Bach resorted for his Cantata and Passion music poems, reflect the crudity and *naïveté* of the religious ideas of Northern Germany at a slightly later period. Upon the more sophisticated paraphrases of Tate and Brady's Psalter of 1696, few anthem settings were based, and to the choice of these little objection could be raised. But, unfortunately, the same cannot be said with reference to the other poetical and Scriptural selections sung in the choral services of the post-Restoration period. Says Mr. Colles in his article on Purcell in the current edition of Grove's Dictionary, "Purcell served a thoroughly secularized church," and in the selection (mostly from the Psalms) of the words of his anthems, "the Christian religion is sedulously avoided; save where the Judaic texts are occasionally rounded off with a *Gloria Patri*, his anthems would be as suitable to a synagogue as to a Christian Church."

(*To be continued in next Etude*)

The Choir Class—"An Experiment Worth Trying"

By D. A. J.

PICTURE a thriving middle western town about thirty thousand people. Imagine church of average wealth, with a splen- l organ and the means to pay a fair lary to its organist and choir director. e choir numbers about thirty members, od average volunteer singers, only a ry few of which have had the advan- ge of private vocal training.

One of the neighbor churches pays its oir director for one private voice les- n each week for each choir member. r this they give their services twice each nday. The plan is ideal and results in most perfect attendance, uniformity of ne quality, good breathing, phrasing and unciation. This plan, however fine, is t practical for the church in question. the choirmaster conceives the plan that ems the next best thing—a class lesson. The class assembles one-half hour be- re the regular rehearsal. The secretary eps a careful record of attendance, and oir members who wish the class instruc- on—this is not compulsory—are expected come as promptly as if it were a private sson and to present a worthy excuse if is is not possible.

Each member comes with pencil and te book to copy any exercises that may put on the blackboard and to take notes each lecture. Exercises in medium nge are sung in unison, and each member is urged to practice daily, adjusting such exercises to his own range. Members are willing, even eager, to sing for the class, to illustrate a point and to gain individual benefit from the criticism and suggestion given. This criticism is most kindly and constructive.

The subjects covered by the short lecture include tone placing, breathing, phrasing, enunciation, sight reading and ear training. Drills are given in observing crescendo and diminuendo and various other shadings of expression. A question box is set up and proves both interesting and instructive.

Another phase of study is that of musical terms, especially those most commonly used in church music. (Many so-called musicians have only the vaguest idea as to the meaning of marks of expression.) This makes for much more intelligent interpretation.

Here are some results that are being noticed: improved attendance; better understanding and sympathy between choir and director; better attention to the baton while performing, and a more uniform tone quality. But more important than all these good things is the kindly, helpful and enthusiastic spirit that pervades each meeting. Are these things not worth all the extra effort and time that the class entails?

"Don't imitate the pianola or any other form of canned music; rather express yourself in your own way, however simply, and you may achieve artistship. Don't degrade music to the level of the 'job.' Let it be the giving forth of your spirit, the true utterance of your innermost self, your prayer of devotion to noble achievement in the morning, your hymn of praise at noon and your song of thanks at night. Even the second fiddle in a movie can glorify his day's work by maintaining this attitude towards music."—FRANK DAMROSCH.

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THERE are 15 anthems, a Gloria Patri and 2 responses in this splendid collection; all of them by successful writers. They supply appropriate numbers suitable for various occasions and well within the ability of the average volunteer choir. Such well-known writers as Bird, Diggle, Stults, Berwald, **Hosmer,** and others are represented.

ANTHEM TREASURY

IN THIS collection there is a goodly proportion of praise anthems, in addition to the devotional numbers, responses, etc., all by representative modern composers. This is an exceedingly well balanced collection for all purposes. There are 15 anthems, a short Baptismal Sentence, a Gloria, a Communion Chant and a Kyrie Eleison.

ANTHEM SERVICE

THIS fine collection would be a valuable addition to the library of any church choir, large or small. 15 excellent numbers by Blount, Lerman, Schoebel, Rockwell, Wolcott and others are included, resulting in a collection, every number of which will prove interesting to choir singers and pleasing to congregations.

ANTHEM REPERTOIRE

THIS is one of the most generous collections in this entire series of anthem collections. The choir using this book will have an unusually fine selection from which to choose, as it lists 23 numbers including several sentences and responses.

ANTHEM WORSHIP

HERE is a book that is just the thing for the volunteer choir having a quartet of solo voices. The 20 numbers (including 2 responses) in this collection are a trifle more difficult than those in the other volumes, but not too difficult for the average well trained chorus choir.

ANTHEM DEVOTION

MOST of the 15 numbers in this collection are of a quiet, devotional character. Some have effective solo passages, and a few of them may be sung unaccompanied. They are exceedingly melodious but not difficult for the average volunteer choir. There also are 3 responses included.

ANTHEMS OF PRAYER AND PRAISE

THIS fine collection offers 21 pleasing and singable numbers of moderate difficulty, suited to either quartet or chorus choir, and peculiarly adapted for volunteer choirs. They are for general use throughout the church year.

VOLUNTEER CHOIR

MANY of the anthems in this volume have parts for all the various solo voices but, as with this entire series of anthem books, these parts may be sung in unison by all the voices of their respective parts. There are 15 anthems in this fine compilation, all of them most singable and effective. In addition there also are six useful short sentences and responses.

STULTS' ANTHEM BOOK

HERE is a select group of anthems by one of the best known writers of church music. Included in this collection are a dozen and one of Mr. Stults' best numbers suitable for Thanksgiving, Christmas and other festival occasions, patriotic anthems and anthems for general use. These bright, melodious numbers are particularly suited for choirs of moderate ability and for volunteer organizations.

CHOIR COLLECTION BY HARRY HALE PIKE

WHILE this collection contains numbers a little above the ordinary material for choir use, they are not too difficult to appeal to the average volunteer body of singers. These anthems are tuneful and melodic, and are suitable for both morning and evening services and for various special occasions.

POPULAR CHOIR COLLECTION

THIS is one of the favorite volumes in this fine series of anthem books. Its 15 anthems are for general use by choirs of average ability. Compositions of modern and contemporary writers predominate, with a few new settings of classical works added by way of variety.

MODEL ANTHEMS

THERE are 26 numbers in this, the first volume to be published in this series which has attained such wide success. 20 of these are full length anthems. The music of Model Anthems is of easy and medium grades not requiring much rehearsal.

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Choirmaster's Guide

FOR THE MONTH OF OCTOBER, 1932

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
SECOND	**PRELUDE** Organ: Melodie .....Gluck Piano: Romancette .....Saar Canticle: Te Deum Laudamus in C Marks **ANTHEMS** (a) All Thy Works Praise Thee Vaughan (b) Dear Jesus, Sweet the Tears I Shed .....Nevin **OFFERTORY** Arise, Shine, for Thy Light is Come .....Harker (Tenor Solo) **POSTLUDE** Organ: March Scherzo .....Kohlmann Piano: March Carillon .....Hanson	**PRELUDE** Organ: At Sunset .....Sellars Piano: In a Russian Cathedral Tscherinoff Canticle: Nunc Dimittis .....Swinnen **ANTHEMS** (a) Come Unto Him All Ye Who Labor .....Gounod (b) The Lord My Pasture Shall Prepare .....Dale **OFFERTORY** O Divine Redeemer .....Gounod (Duet) **POSTLUDE** Organ: Minuetto in G Lamont Galbraith Piano: Souvenir of Antwerp....Owen
NINTH	**PRELUDE** Organ: Willows .....Diggle Piano: Sapphire Seas .....Elliott **ANTHEMS** (a) Zion, Awake .....Costa (b) Come, Holy Spirit .....Roberts **OFFERTORY** If With All Your Hearts.....Roberts (Duet) **POSTLUDE** Organ: Postlude .....Harris Piano: In Schubert's Day..Krentzlin	**PRELUDE** Organ: Berceuse .....Stebbins Piano: Reverie d'Amour .....Drdla **ANTHEMS** (a) I Lay My Sins on Jesus...Speaks (b) Near the Shore.....Havens **OFFERTORY** Gracious Father, Hear Us.....Wooler (Soprano Solo) **POSTLUDE** Organ: Chant sans Paroles....Becker Piano: Drowsy Eyelids Closing..Clark
SIXTEENTH	**PRELUDE** Organ: A Breath of Lavender Preston-Barrell Piano: In Silent Thought...Morrison **ANTHEMS** (a) Lord, Throughout this Day.Barrell (b) There's a Friend in the Home-land .....Havens **OFFERTORY** Ninety and Nine .....Wooler (Alto Solo) **POSTLUDE** Organ: Grand Choeur Solennelle Lacey Piano: March of the Pilgrims..Nevin	**PRELUDE** Organ: Long, Long Ago Norris-Mansfield Piano: Music Without Words.Cadman **ANTHEMS** (a) Oft in Danger, Oft in Woe Shelley (b) O Lord Most Mighty.....Wooler **OFFERTORY** Saviour, Breathe an Evening Bless-ing .....Ambrose (Duet) **POSTLUDE** Organ: Choral Postlude....Armstrong Piano: March of Youth.....Clark
TWENTY-THIRD	**PRELUDE** Organ: Caprice .....Armstrong Piano: Scottish Love Song....Barron **ANTHEMS** (a) Be Glad, O Ye Righteous Woodward (b) Come, Ye Blessed Father MacFadyen **OFFERTORY** The Angel's Anthem.....Schnecker (Soprano Solo) **POSTLUDE** Organ: Minuet, from E-flat Sym-phony .....Mozart-Barnes Piano: Minuet from "Samson".Handel	**PRELUDE** Organ: In Deepening Shadows Stoughton Piano: Moonlight Melody .....Ewing **ANTHEMS** (a) Teach Us, O Lord.....Handel (Women's voices) (b) By Cool Siloam's Shady Rill..Day **OFFERTORY** Blest Redeemer .....Bilbro (Baritone Solo) **POSTLUDE** Organ: Moonlight .....Frysinger Piano: The Monastery Choir Chopin-Sawyer
THIRTIETH	**PRELUDE** (a) Love Song .....Drdla (b) Chapel Bell .....Flagler (Violin with Organ or Piano Accompaniment) **ANTHEMS** (a) O Worship the King.....Foerster (b) Breathe on Me, Breath of God .....Barnes-Matthews **OFFERTORY** Gracious Father, Hear Us.....Wooler (Tenor Solo) **POSTLUDE** Organ: A Merry Wedding Tune..Saar Piano: March of the Acolytes.Pitcher	**PRELUDE** Organ: The Angel of the Twilight Lacey Piano: Indian Summer .....DeLeone **ANTHEMS** (a) Vesper Bells.....Rubinstein-Hanna (b) Vespers .....Abram Ray Tyler **OFFERTORY** Twilight .....Hyatt (Violin with Organ or Piano) **POSTLUDE** Organ: Reverie ...John Hermann Loud Piano: Triumphal March..C. C. White

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ORGAN AND CHOIR QUESTIONS Answered

BY HENRY S. FRY, MUS. DOC.
Ex-dean of the Pennsylvania Chapter of the A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. Please advise me how to use the stops on small organs, such as have been in use in old private homes, how to soften the sound and so forth.—R. M. H.

A. Since you do not indicate the stops included in the instrument, our suggestion must be somewhat along general rather than specific lines. Draw different 8′ stops on the Bass and Treble sides of the instrument until you have found the softest ones, and use one on each side for your soft effects. These stops can be made to produce increased tone power by pushing open the knee swell on the right (move it to the right). You can find stops of greater power by experimenting along the same lines. 8′ stops produce normal pitch, 4′ stops one octave higher and 16′ stops one octave lower. Opening both knee swells (one on right and one on left) will probably give you the full power of the instrument.

Q. Is it permissible to hum with "teeth closed—lips open"? I claim the lips should be closed, while a fellow musician says that humming should be with lips open and teeth closed.—J. E. S.

A. It might be "permissible" but it is unusual to hum with lips open and teeth closed. It is proper to hum with lips closed or lips open, depending on effect desired, but we would not recommend open lips and closed teeth. In Percy Grainger's arrangement of *Irish Tune from County Derry* will be found "open" and "hum"—with the following instruction: "Passages marked 'open' should be sung on 'Ah' or other suitable vowel; passages marked 'hum' should be sung with *closed lips.*" Humming quality may also be influenced by nasal resonance.

Q. The organ I am playing has chimes and harp. Is there any certain way to play these? I am told some play the chimes correctly and others do not. The same is told me of the harp. Will you tell me just what is meant?—E. M. C.

A. We do not understand just what is meant by playing the chimes "correctly." Organ chimes are usually played with single notes. Perhaps the reference is to stops used in accompanying the chimes. It is considered preferable to use in the accompaniment stops of a tone quality that contains comparatively few overtones, such as flutes, dulcianas and mild strings. Passages most effective on harp stops are arpeggios, broken chords and single notes where a piquant effect is desired. The harp may also be used in combination with other stops to add piquancy.

Q. I am leader of a choir and am planning to organize a junior choir also. Should I have voices for four parts in this type of choir? Can juniors sing bass, soprano and alto? Also advise me how many children there are to each part.—H. N.

A. You are not likely to have much material in the way of tenors and basses unless you use young men of about eighteen to twenty years of age. And at that age they are likely to be "material" for your regular choir. With a junior choir of boys and girls you can use as many as four parts if any of the voices have a range low enough to sing first and second alto parts, and if you have the time at your disposal to teach them to sing four different parts. If conditions are such as to permit this you will have available for your purpose, compositions for unison singing, for two parts (soprano and alto), for three parts (two soprano and one alto), and four parts (two soprano parts and two alto parts). The number of singers included in the choir need not be limited so long as a proper balance of tone for the different parts is available. It will probably be advisable to have more of the outside parts (first soprano and second alto) than of the middle voices (second soprano and first alto).

Q. Will you kindly give the addresses of some of the largest pipe organ companies of America?—W. P. P.

A. A list of builders will be found in The Organ and Choir Question Department of the October, 1931, ETUDE.

Q. Will you kindly give your opinion on the enclosed typewritten specifications for an organ to be built in a cabinet—used pipes to be included. Also please give your opinion on the specification quoted in this letter. I am not very familiar with specifications, but it seems to me that in each of these instruments some of the stops must be effective on the same set of pipes, under different names. Don't you think so?

What do you think of Landon's Reed Organ Method?

Please define Tibia Clausa, Twelfth, Ti 3 Ranks of pipes, String, Flute and Humana, as well as the word "feet."—K

A. The second or larger of the t written specifications is of course the attractive, though we have no knowledg the quality of work furnished by the bui The price is very low for the specifica named, and we would advise investiga as to quality. Installing used pipes, as gested in your communication, is ra risky unless those available are of pr scales, proportion and so forth to pro proper balance of tone. In the speci tion quoted in your letter we would p a Bourdon 16′ pedal stop and the add of a pedal stop at 4′ pitch, because of absence of manual to pedal couplers. think, however, that you do not have correct price on this specification. We familiar with the instrument and are of opinion that the price is somewhat hi We would suggest your investigation small Unit organ, built by the same in which Bourdon Pedal is included. Editor saw one of these instruments a months ago and found it to have beau tone quality. You are correct in suppo that different stops are effective on the set of pipes. Typewritten specification 1 contains four sets of pipes—two of 73, of 85, and one of 12 pipes. Typewr specification No. 2 includes five sets of —two of 73, one of 85, one of 61 and of 12 pipes. The specification given your letter includes three sets of pipe

We recommend Landon's "Reed O Method" for use as an instruction book playing reed organ.

The Tibia Clausa stop consists of scaled stopped pipes, of 8′ pitch, mad wood. The Twelfth is a stop speakin the interval of a twelfth above no pitch (8′) and the Tierce at the int of a seventeenth above normal pitch. T ranks indicate three pipes speaking to note. String and Flute tones suggest tone color implied by their names. Humana is a Reed stop, to a more or degree suggesting the human voice. word "feet" is a measure for approxi and comparative length of pipes.

Q. Will you please tell me where I secure information about the Wurlitzer o (Unit), and, if possible, I would like to the specifications of the instrument in Paramount Theater, New York.—G. H.

A. You can secure the information desire by addressing The Rudolph Wurl Company, North Tonowanda, New York. probably can also secure the specific of the instrument in the Paramount Th from that office.

Q. Can you give me information a where I may secure practice on a manual organ in the vicinity of 20th Chestnut Streets, Philadelphia?—M. R.

A. A three manual organ is avai for practice purposes at the Central Y C. A., 1421 Arch Street, Philadelphia.

Q. I am enclosing a list of stops in church organ. Will you please classify stops—brass, wood, string and so fort J. H. S.

A. We classify your stops as follow Wood (Flute Family)—Bourdon 16′— lich Gedackt 16′—Flute 8′—Gross F Flauto Traverso—Gedackt 8′—Flute monic (metal), Twelfth and Flau (probably units of Bourdon set).

Organ tone (metal)—Dolce 8′—Open apason 8′—Dulciana 8′—Fifteenth 2′, V Diapason 8′. Latter stop includes string quality.

String tone—Salicional.

Reed tone—Oboe.

The various couplers you mention tion as indicated by the name. For inst Great to Pedal indicates coupling of Great manual to the Pedal and so f Couplers marked 16′ and 4′ couple one o lower and one octave higher respecti Tremulants produce an undulating effec the speaking stops affected by them. "off unison" cancels the speaking of Swell stops except through couplers.

Q. Can you give us any information a the Carnegie Foundation? Our church is ing hard to raise money for a pipe o and, knowing that the Carnegie Found has helped small churches in the past are wondering if we could obtain some in this way.—W. H.

A. The Carnegie Fund for assi churches in the purchase of organs wa rected in other channels during the war has not been restored to its original us

Training the Drum Major

(Continued from page 549)

approximately the angle of the baton, center of the staff resting on upper arm at shoulder. This is the carry referred to throughout the course.

The second and more restful is carrying the baton under the right arm at an angle of forty-five degrees (with the head of the baton approximately at the shoulder) and holding it with the thumb and forefinger. The right hand must be reversed so that the thumb will be up.

The Halt

BEFORE beginning the explanation of the halt, there is a word and number combination which, if learned thoroughly by both band and drum major, will insure precision in the execution of this movement. It is *Band—2-3-4—Halt—1-2!*

The preparatory signal consists of four counts. It is begun as the left foot strikes the ground by raising the baton grasped by both hands horizontally at arm's length above the head and blowing the whistle for four continuous counts. It is well if the drum major thinks while executing this signal, *Band* (as the left foot strikes the ground) *2-3-4* (as the feet which correspond to these numbers strike the ground). Let us keep in mind that the baton is being held horizontally above the drum major's head, his whistle is being blown for each of these four steps and he is thinking *Band 2-3-4.*

This count four ends the preparatory command as the right foot strikes the ground. Then, as the left foot strikes the ground, the baton is snappily swung down to the hip level, still being held with both hands, while the drum major and the band are thinking, *Halt!* which is the command of execution. The right foot is then advanced and the left foot brought up to it while the band and drum major are thinking *1-2,* in regular cadence. The drum major will then come down to order baton in one more count in regular cadence.

The Corner

THE TURNS right and left require the same general signals. A left turn will be described here.

Four steps before the spot is reached on which the drum major expects to execute the turn the preparatory command is begun. It will require practice in judging distance to be able to execute the movement exactly at the point desired. The preparatory command is begun by placing the baton to the shoulder as the left foot strikes the ground and blowing the whistle for two counts (four if the band is playing), four counts before the turn is expected to be made. Immediately after the right foot strikes the ground the second time, the drum major steps off in the new direction with the left foot, extends his arm forward and upward and blows a short blast on the whistle. After the turn is made he holds the baton extended and advances 4, 6 or 8 steps in the new direction, depending upon the width of the front of his band, in order to secure his distance in front of the band, then turns about facing the band, grasps the baton in both hands and holds it horizontally shoulder high to correct alignment and to hold the band at half step until the last rank has completed the turn. Then he again faces the front, placing the baton to his shoulder as he turns and steps off full step, extending the baton forward and upward in the usual manner and blowing a short blast of the whistle at the instant of stepping off.

There were two *About-turns* made by the drum major, and they must be made on the move—that is, the drum major cannot stop to execute each *About-face.* The first which is executed when he turns to correct the alignment and hold the band at half step is done as follows: When the correct distance has been taken after the turn and the right foot is advanced, pivot on the toe of the right foot. This, of course, requires that the left foot, at the time of pivot, be on its way to the position of a regular step distance to the rear of the right foot which is already turned about.

The second *About-face,* which sends the band and drum major forward at full step, is made just the reverse to the one described—that is, his right foot is to the rear or the direction in which the band is marching.

Increase and Decrease Front

TO INCREASE front, grasp the baton about one foot from the ball with the right hand and at the top of the ferrule with the left. Extend the right arm full length, vertically, holding the baton at an angle of forty-five degrees with the vertical and parallel to the front. The ferrule will almost reach the left elbow and the left forearm will extend along the staff. This is held for four counts. It is returned to carry on the fifth which is the command of execution. The whistle should be blown for the entire time the baton is extended if the band is playing and only for the first two counts with a short blast at the time of execution if the band is not playing. To decrease the front, reverse the position of the baton, extending the left arm and raising the ferrule.

To march in the opposite direction the counter march is used. The usual form is as follows: The drum major describes two vertical circles with the baton, starting on the left foot (blowing the whistle at the same time if the band is playing). He then faces the band in marching as explained in the corner, grasps the baton near the ferrule and holds it vertical in front of his face with his hand in front of his neck. He takes two more steps and then steps off in the new direction on the left foot on the fifth count. The front rank of the band marches up to the point on which the drum major stepped off in the new direction, those on the right half turning to the right and those on the left turning to the left by stepping around a circle the diameter of which is approximately thirty inches. The alignment should be immediately corrected, the guide being on the new right. After the last rank has been cleared the center interval must be corrected by all obliquing toward the center. While the turn is being made the band is held at half step by the drum major, and guides must preserve the proper distance between ranks. The band is now reversed as to formation and a second countermarch is necessary to return to the original form. A special countermarch which does not reverse the band will be explained under special maneuvers.

The Beat

THE FUNDAMENTAL or practice beat is a purely mechanical action of the arm. The upper arm is horizontal and straight to the front of the shoulder. The elbow makes an angle of ninety degrees with the upper arm. The lower arm is parallel to the front of the body. At the bottom of the beat the lower arm is vertical, the hand having described an arc of ninety degrees. This was accomplished by holding the elbow still and rolling the upper arm. The grip on the baton at the bottom of the beat is principally with the thumb and first two fingers and at the top with all fingers around the baton. The angle of the baton should be the same

(Continued on page 590)

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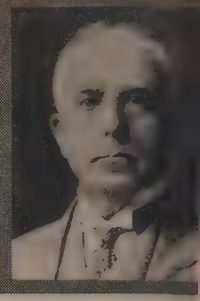
THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself



American Wood for Violin Making

DO OUR North American forests produce wood of sufficiently fine quality to be made into violins of the highest class?

There is not the slightest doubt in my mind that the quality of the wood is the all-important element in violin making. Tons of paper and ink have been consumed by people writing on the subject of the superiority of the violins of Cremona, fashioned by such master craftsmen as Amati, Stradivarius, Guarnerius, Bergonzi and the rest. All sorts of theories have been propounded, but authorities have not agreed definitely as yet.

I feel sure that the remarkable results achieved by the Cremona masters came from the fact that they possessed an almost uncanny ability, amounting to positive genius, in selecting wood of the proper variety, weight, grain, elasticity and sonority. Tradition has it that they took the most extreme pains in selecting wood for their violins, and, when they got hold of a lot of wood of supreme quality, they guarded the precious supply as they would have done so much gold dust.

Of course the graduation of the top and back, the thickness of the various parts, the shape of the instrument, the size and proper placing of the bass-bar, sound-post and other parts were important elements in the making of a perfect violin, but, after all, these things were of comparatively small importance, if the wood was not "right."

Not long ago a Canadian subscriber wrote the following letter to the Violinist's Etude: "Can you give me any information as to the relative values of North American woods for violin making?

"A few years ago a leading Canadian daily published an account of a violin made by a Canadian maker from freshly cut Canadian spruce and maple wood. This violin, it was alleged, was entered among 2,000 entries in a tone contest in 1921 at the Paris Conservatoire. There were Stradivarius, Amati and Guadagnini violins among the competitors. The Montreal violin took sixth place among the total and third place among the moderns.

"I find it difficult to believe that freshly cut or even well-seasoned North American wood could produce a to that; for I understand it is an among violin makers that no wo been found in the world than ca duce the tone of that got from wo on the southern slopes of the A Lombardy, north of Cremona an scia. A leading British violin exp vised me to get Italian wood, tes resonance, and have a violin m Canada.

"Can you give me any instance ing that North American wood ca duce as good a tone as the Itali cannot see why it should not; for mate has anything to do with it, v spruce and maple growing as fa as Lombardy."

AUTUMN TWILIGHT
By H. Rudolph Henschel

Seasoned Wood

UITE agree with this correspondent at a violin of such quality could not ly have been made of "freshly cut" Above all things, wood for violin g should be perfectly dry and well-ed. Daily newspapers, as a rule, t be relied upon in their articles about making. I should also wish to have antial proof that this violin really d sixth in a contest with some of the Cremona makers.

o not doubt, however, that there is wood admirably adapted for violin g on the American continent. In vast forests containing hundreds of ies of wood and situated in climates ery type, cold, hot, temperate, wet and there must be excellent violin-making s, although it would doubtless take a deal of search to find them.

the present time I believe that most ican violin makers use imported although a certain amount of Amer-ood is used. Most of the catalogues sic dealers who sell wood for violin g advertise imported wood only.

e seen some excellent violins made erican violin makers out of Ameri-ood, spruce and maple. The trim-s were of course of ebony, which had imported. As our country grows and supplies of good American wood found, I do not doubt that in years to American wood will be used almost sively. At the present time the diffi-is to find the right wood.

me time ago a western violin maker a specimen of American spruce to Os-Schilbach, an eminent New York n maker, asking his opinion of the l. Mr. Schilbach said: "The one re of most American wood for violin ng which is against its adaptability for is that it is too hard and consequently heavy. This is due to the fact that wood contains too much pitch. The men sent me is so heavy that it is only ble to use it for corner blocks, and I would hesitate to use it. I have only one sample of wood of American n that came up to specifications, and came from Oregon. It was light, and e in color. The above described wood o dark, due to its contents of rosin. grain also is too pronounced and too "

om the preceding it will be seen that Schilbach found at least one specimen merican wood which came up to speci-ions, and, where there is one, there be more.

r. Louis J. Bedell, a California violin er, who has devoted much attention to erican woods adaptable for violin making, has found in California wood which he considers ideal for the purpose. Having access to a collection of genuine Cremona violins, he has compared the California wood to the Italian. He writes: "I have compared my wood with that of a Stradivarius, under a high power glass. I have found that the texture of the wood, the reeds, and markings, were as identical as if taken from the same tree. The United States Government Laboratory at Madison, Wisconsin, made every known test for pitch and resin and could find no trace in this wood, the binder being cellulose which is the basic fundamental of vegetable ivory. I sent a sliver from a Guarnerius violin which I repaired, with some of the California wood, to the Government Laboratory; and they were classed as identical woods.

"The weight of a top of a genuine Stradivarius of that maker's best period is 2 oz. 6 dr., 17 gr. I weighed three tops of the California wood, and they did not vary one drachm either way. Two of my tops were lighter by 2 gr. and 4 gr. They were worked to the exact thickness of the Stradivarius, top 7/64, thinning to 6/64 at channel. A Stradivarius and Guarnerius I examined were of very pronounced grain, as also was a Cremona cello owned by the cellist, Edward Bruch. I sent a cello made from the California wood to him for examination. He said the tone of the two woods was identical, and the tones of the two instruments quite similar.

"I have before me an article by Arthur Dykes, of London, England, noted violin authority. He says: "The appearance of great firmness which the threads of the pine of old Italian violin tables have is not illusory, and one finds that the said tables cut curiously in repairing, by reason of the extreme hardness of the thread. Mr. Dykes describes another noted instrument as follows: "The table is formed of wide-grained pine with an exceedingly pronounced thread, the tone of great beauty being mellow, responsive, full and rich beyond power of description. The wood of the Spohr Guadagnini has a very pronounced reed, about ⅛ inch or 8 threads to the inch. The 1725 Strad owned by Carl Flesch, and the Émile Sauret Guarnerius are examples of very prominent reeded tables."

The preceding goes to show how much attention our American violin makers are giving to the selecting of wood for their violins, and, best of all, to the woods of their own countries and North America generally.

The cheaper grades of American-made violins are made mostly of native woods; but, up to the present time, imported woods have had the call for the finer instruments.

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Tone Production of the Violin

By H. LATEAU

ow often we hear in student and g artist recitals a trembling bow h results in a weak patchy tone, con-ation for the player and pain for his tors. As with everything else there no hard and fast rules for tone pro-ion on the violin, but there are a few amental principles which may lend a light on this subject.

) *The bow must be drawn straight.* y violinists disregard this rule which e primary requisite for a full even It is a scientific fact that, unless ow is drawn parallel with the bridge, ee resonant tone is impossible.

) *Left hand and vibrato.* When the e principle has been applied and mas-l, one must consider the left hand the vibrato. A violent vibrato is the mphant enemy of many players. *At no time should the vibrato be so violent that it disturbs the contact of the bow.*

(3) *The violin must be stationary.* Could one play upon a piano if it were thrown about and back and forth? The violin must be held, not tensely, but firmly between the chin and collar bone (or shoulder). It must remain comparatively stationary, whatever one may do with ones' hands.

When holding the violin correctly, drawing a firm, full tone, using a vibrato that does not trespass within the realm of the bow, one has a tone that is pleasing to the player or listener. The sheer beauty of the tone will alone lend beauty to the rendition of the composition being played, and in this way the attractiveness of the performance may be greatly increased.

An Appreciation

TO THE ETUDE:

The growth of "The Etude Music Magazine" has always unfolded new treasures of beauty and worth, not the least of which have been the reproductions of etchings, notably by Narn Bauer, paintings by the great masters of musical personages and places, together with scenes of artistic import. While these reveal new artistic conceptions on the part of the artist, they also throw subtle shades of understanding upon the minds of those who look with inquiry.

"Let music be naught else than nature mirrored by and reflected from the human breast." So said the great Busoni. In music we have nature's symmetry, her finesse, her glorious grandeur and exquisite delicacy.

The veracity that exists in music manifests itself likewise through artists' hands and in the same manner, the medium only being different. Happy indeed is he who feels the same thrilling pulsation of rhythm in Corot's "Danse des Nymphes" as he does in the stormings of Beethoven or in the exotic creations of Debussy!

In this day of great specialization we can well take for models the versatile geniuses of the past who let their greatness have breadth. Let us pay tribute to Da Vinci whose unique position as a painter was enhanced by his all comprehensiveness and the realization that "Music cannot be called other than the sister of painting."

MYRON CLEMONS WOOD.

VIOLIN QUESTIONS
Answered
By Robert Braine

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of the Etude and other musical publications.)

Photographed Violins.
Miss L. C.—I am sorry to say that, judging by the photographs you send, your violin is not a genuine Stradivarius. However very little can be discovered from photographs. In view of the number of imitations, there is not one chance in a million that your violin is genuine. If you want to settle the matter definitely you could send it to an expert.

Of Doubtful Origin.
M. B.—I do not find the maker you name listed among well-known violin makers. The nearest I find to the name you send are two French violin makers, Nicolas Medard and F. Medard, who made violins in the Seventeenth Century in Paris. According to the label you send, I should judge that the violin is an Italian instrument. I have no doubt it would be well worth repairing. 2—A great number of violins were made during the world war, in Japan, under the trade-mark, "Imperial." 3—Commencing at eighteen years of age, with the hope of becoming a concert violinist, you have a very late start. Just what you could accomplish I cannot say without hearing you play. Your teacher would be best fitted to predict what you can probably do.

Stradivarius Copy.
M. G. H.—The label in your violin signifies that it is a copy of a Stradivarius, made at Markneukirchen (a place in Germany) by Robert Dolling. The violin is evidently a modern instrument, but I can get no information about the maker. Possibly, if you write to Emil Herrmann, 161 West 57th Street, New York, New York, he could supply the information.

Violin Pricings.
F. P. E.—There were three Testore's, eminent Italian violin makers, all of whom made violins at Milan, Italy. There may have been another, a relative, who worked at Bologna, but I have no record of it. I find violins by the makers you name listed in American catalogues at the following prices: Januarius Gagliano, $1,800; Nicolas Gagliano, $3,750; Laurentius Storioni, $3,000; Petrus Guarnerius, $6,000. These prices are for fine specimens of the different makers, in perfect condition. The prices named are approximate, as different specimens by the same maker may vary widely in price. Of two violins by the same maker, one may command double the price of the other. 2—Like everything else during the depression, fine old violins have declined in price to some extent. Many people who have been compelled to raise money have had to sacrifice their violins. There is little doubt, however, that violins made by the old masters will regain their original prices as times improve.

Bach Violin Sonata.
C. F. F.—The signature of the "First Sonata for Violin" by Bach is two flats (G minor). If your edition has only one flat it is an error. 2—No hard and fast rules can be laid down as to how much or how little continued playing on a violin will improve its tone, or how long the process of improvement will last. The whole matter is in controversy among violin authorities.

Position Studies.
W. S.—Hohmann's "Practical Method for the Violin," Book 4, has exercises of medium difficulty for the seven positions of the violin. 2—For the study of double stops you might get "Easy Studies in Double Stopping," Book 1, by E. Herrmann. You will find scales in double stops, thirds, sixths, octaves and tenths in "Scale Studies for the Violin" by Henry Schradieck.

Sight Reading.
R. B.—It will improve your sight reading to play in an orchestra, string quartet, or ensemble of any kind, or to play violin quartets, trios, duets and so forth and violin music with the accompaniment of the piano. The music should not be so hard that you will lose your place. The effort to keep up with the rest will sharpen your musical wits and help you in sight reading. If you practice by yourself with a view to improving your sight reading, get some music which is comparatively easy for you to play and try to play it through without stopping even when you make mistakes. You must try to keep up the time. So many fail to learn sight reading because they do most of their practicing by themselves, stopping every few measures to correct mistakes, slowing down at the difficult parts, and accelerating at the easy parts. Playing with others is invaluable, because you have to keep with them or stop altogether. It is like being on a train; you are bound to go along with the rest if you stay on board.

Training for Conductorship.
C. H.—If you intend to make the violin your principal instrument, devote the greater part of your practice time to it. As you hope to become an orchestral conductor, it would be well to study the piano, in addition, also theory of music.

Strings and Accessories.
W. LeB.—In justice to its advertisers The Etude does not recommend certain brands of violin strings and other violin accessories, as being the *best*. There are many brands of excellent strings on the market.

Good Progress.
J. D'A.—I cannot give you an opinion as to your progress, talent and hopes of success as a professional violinist without knowing you personally and hearing you play. Your letter fails to give your age and how many hours of practice you have done daily during your years of study. However, if you play the compositions you name really well and in an artistic manner, you have made good progress. It is a favorable sign that the musical authorities you name gave a favorable verdict on your playing. However I cannot advise you in regard to entering the profession without knowing you personally and hearing you play. 2—Your statement that you could live more cheaply in Italy, if you decide to continue your studies there, is no doubt true. You will find excellent violin teachers in all the large Italian cities.

Heavy Bows.
J. M. S.—The Voights made some excellent bows. 2—Your bow is a little heavier than most violinists use, but the weight, up to a certain point, is a matter of individual preference. Some prefer a lighter, some a heavier, bow. 3—If you play the compositions you name really well, you have made good progress for the time you have been studying. 4—No rule can be laid down as to how soon (if at all) a new violin should begin to show improvement with continual playing. 5—In justice to its advertisers, The Etude does not recommend certain violin teachers specifically. 6—You can easily become familiar with the names of contemporary violinists and violin teachers by reading musical magazines and papers as well as concert announcements and criticisms in the various periodicals of the large cities.

Rehairing Bows.
A. N.—You will find a very clear explanation on how to rehair violin bows in the little work, "The Violin and How to Master it, by a Professional Player." However, if you wish only to rehair your own bows, and not engage in it as a profession, I should strongly advise you not to attempt it. You would have to rehair a hundred or so bows before you could hope to do even passably good work, as it is quite difficult to rehair a violin bow really well.

The "Best."
M. E. B.—In justice to its advertisers The Etude cannot undertake to specify the "best" violin teachers and conservatories of music in the United States. If you will look through the advertising columns of The Etude, you will find excellent teachers and conservatories in all the cities you name. I do not think you will have any difficulty in making a choice.

The Starting Violin.
Mrs. K. H. F.—It would no doubt be your wisest course to put off starting your little boy on the violin, until a year or two later, when you say you will be able to get an experienced teacher. Two years longer on the piano will really assist him when he starts the violin later. An inexperienced violin teacher can do much damage in trying to teach a very young violin pupil. 2—I cannot say what sized violin the boy would take, without seeing him. The teacher will advise as to the size when you start him. 3—Get the best violin for him you can afford. The average pupil in moderate circumstances usually pays not more than twenty or twenty-five dollars for his first violin, but of course you cannot get a really good violin for that price. Good lessons are the most important at the beginning.

High Lights in Piano Technic

(Continued from page 542)

Adolf Kullak

WITH ONE more name, the methods have come down to about 1880. This name is Adolf Kullak, brother of Theodor Kullak just mentioned (who was more famous through his Octave Studies than even his private teaching).

Adolf Kullak's contribution to methods is highly valuable because he sought "the beautiful in the mechanical," because he had imagination and insight. He was, as has been well said, "no pedant, but an artist."

He deplored the distinction between music and mechanics which was made by most of his predecessors and held that fingering gymnastics were not to be considered as something entirely separate from the composition, but intimately connected with it.

He perceived that the fingers were individual, not equal, and that they must be adapted to the keyboard so that equality of tone might result. Unfortunately he clung to the old hope that much exercise would make up for the inequality. Quality of touch he held to be the important idea, rather than the position of the hand, and, since hands were of many varieties, positions also must vary. "Not the position of the hand but the quality of touch and the tone production must above all be kept in view."

Important Innovations

HIS DEVIATIONS from the chief methods of his immediate predecessors were as striking as they were important.

The arm was to hang quietly.

The hand was to be high—*but also low.* "For a peculiarly graceful and light treatment the high position of the hand, with nearly straight fingers hanging down from above, will now be preferred. But the other positions are not excluded, for each has its characteristic expression. The low position with straight fingers will yield a soft pearling touch, and the horizontal position with bent fingers a pearlingly sharp, crisp execution. In the low position the extended finger is able to produce a more sensuous fulness of tone by its broader, 'fleshier' contact with the key. The fingers play with a very animated fluttering motion, whereas in the high position the arm seems to direct the whole. In our course the normal position of the hand still remains desirable; in most cases the strict method must be adhered to." (At the beginning of the course.) What a new outlook on the subject of technic is here implied and illustrated!

The fingers were to act in the kr *But* the finger was to fall naturally, be thrust down, and the position hand was always to be free, not forc

"The finger tips form only ap mately the straight line insisted on by They form a curved line, in which 3 and 2 are furthest advanced, 4 st somewhat, and 5 and the thumb further back. The fifth finger lies what flatter on the keys than 2, 3 The thumb is also curved, only its ture naturally takes from its positi other direction; it turns inward h tally rather than perpendicularly."

But, instead of the "dead" success hammer strokes, he speaks of a of vital tension," of the "moment o chic activity." He dwells on the d of unnecessary tension in hand, fo wrist and finger. He has a sense meanings and relations of the techn ures, as that a scale is not merely cession of note to be played "e As an elementary idea of compositi scale contrasts with the chord as th line with the color. The scale is t stract prototype of melody. "The gios admit of greater diversity of than the scales." He has also an i the true meaning of instrumental *lena.*

Among the old ideas, he holds active wrist and the old form of *sh* and makes use of the upper arm and der only in after-pressure in final *simo* chords.

Nevertheless, he stands at the roads—a sign-post pointing the way the new school was to follow—as Lis been pointing the way in his playi some years.

The Discarded Methods

THE DISCARDED methods a methods of stiffness, of overt of motionless arm, of power derived the finger-strength only, of the lifeles mer stroke, of the ideas of veloci strength derived from repetition of cises *only,* of one style of position ment and "attack" for all hands.

And yet, though these methods a plete methods, as wholes, have bee carded, there were in each of them ciples of value, principles which been the business of the modern m to recognize, to separate from the ful principles which overlay them put into their right relations wi newer ideas of which Adolf Kullak' ings were so inspiring a precursor.

Strengthening Fingers

By Charles Fingerman

WHILE strong fingers do not always produce a large tone, they are absolutely essential in such tonal details as clarity, keenness, balance, sweetness and richness.

The most gifted violinist is handicapped with weak fingers. He may conceive an interpretation that would rank with that of a Heifetz, but with feeble digits his tone is so muffled as to sound like an oil scum.

To strengthen the fingers, they sh stretched out one by one as forci possible. Then the fists must be cl with a prodigiously virile grasp. N hands are opened and each finger se from its neighbor, the distance b each being made as great as possibl

"Your pupils cannot too early pass the stage of that dilettante styl which is so akin to affectation. They should, on the contrary, be taugh to forget their own insignificant selves and to think rather of the impor tance of the work they have in hand."—Moscheles.

QUESTION AND ANSWER DEPARTMENT

Conducted by
ARTHUR DE GUICHARD

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

oubly Dotted Note—Is It Not a ilstake?

What does a doubly dotted note mean ? Is it not a misprint?—James B., lway, New York.

It is not a misprint. The first dot ngs the length of the note one-half; the d dot lengthens the dot one-half, so that e gth of the note equals in value one ote, plus half of it (a quarter note) for it and then a half of the dot (an eighth for the second dot. In other words lf-note is worth two quarters, the first q one quarter note, and the second t half of the first one, or one eighth. t ate written out equals one half-note ns its half plus half of that ven eighth notes, altogether three a half (counting a beat to a quar-o

a-MacDowell.

From the Bach-MacDowell "Six ces," I find the first number with arking con 2 Ped. Would you please ll what is meant?—Mrs. J. E. B., South lin.

To put down the two pedals, right and meant to produce a *demie-teinte*, half-ed, effect, neither too loud nor too soft, what like that obtained on an old-fash-t piano which had not those pedals.

ous Minor Scales.

Will you, please, tell me: 1.—Why are two ways of writing the chromatic (harmonic and melodic)? 2.—What is onnection between a major scale and its ive harmonic minor?—C. B., Queens-Australia.

1.—(Of course you mean your ques-to be read, "harmonic and melodic *minor s*" and not *"chromatic,"* as your question it). Therefore the answer reads: A. 1.—"two ways" (which should be "three") the gradual development of the *three r modes or scales* from the original ma-The minor was formed from the major aking the same notes of the major but ing a minor third (*la*) below the major note (*do*). Thus the original minor scale mode) has for names: *la, si, do, re, mi, ol, la*, without any chromatic alteration, r ascending or descending. It was many s later decided by musicians generally it was necessary to have a semi-tone een the seventh and eighth degrees, as he major. After employing for some this altered scale ascending and descend-which was afterwards termed the transi-minor scale (see "B"), its use was found e so ambiguous and so many mistakes misconceptions occurred that it was to rtain extent discontinued—but not alto-er. A compromise was adopted by many, h resulted in what is now known as the dic minor scale: *la, si, do, re, mi, fi, si*, descending by the notes of the original or scale (the melodic minor scale: *see si, do, re, mi, fi, si, la; la, sol, fa, re, do, si, la*). The greatest composers this scale for some time, but eventually vas found that they had neglected the beautiful minor melodic combination—t is now known as the *harmonic minor* or scale—full, not only of harmonic, also of melodic possibilities. *"D"*—The *monic minor mode* or scale: *la, si, do, re, fa, si, la—la, si, fa, mi, re, do, si, la.* re is much to be said, described and ex-ned about this beautiful melodic and har-nic progression—one which the greatest posers have used in their most remark-works; but my space is restricted. However, before long I may be able to treat this melodic minor progression and harmonic combinations more exhaustively.

Regarding the Mordent.

Q. Is there any general rule that can be applied to the correct manner in which mordents are to be played? It has always been my understanding that the first note of a mordent fall on the beat but I find some authorities suggesting that it be played ahead of the beat, for example, in some of Chopin's compositions, while in others it is clearly indicated that the first mentioned style holds true. Is there a distinction in classic and more modern music, as regards this particular point? Another teacher and I have been discussing this matter for some time.—E. W., Harlingen, Texas.

A. The mordent, or mordant (from the Italian *mordente* which has the same meaning) is the alternate striking or singing of two conjoint notes; it is a kind of unfinished trill, cut short, consisting of three notes, that is, the principal note, its lower note (its lower appoggiatura) placed a diatonic semi-tone below, then again the chief note. It also occurs in this other form: a principal note, its upper note (its upper *appoggiatura*) placed either a tone above, or a diatonic half-tone above, if the mode is minor, and, again, the chief note, on which the ornament ends. The *mordant* is most frequently indicated in small notes joined by a slur to the chief note. The *mordent* is sometimes indicated, and always in ancient music, by the sign (∿) which indicates the mordent with the upper appoggiatura, and by the same sign crossed by a little vertical line to designate the mordent with the lower appoggiatura of the chief note. The mordent is played short, rapidly, and takes its time from the chief note. The mordent was formerly termed *pincé*. The mordent or *pincé* is simple and short, or double and long. The *pincé* double equals twice the length of the simple *pincé*. The *pincé* was also indicated by small horizontal lines

Tied Notes Having Staccato Signs.

Q. After having given up my music for some fifteen years, I now wish to take it up again for I find that there are some things that I should know but seem to have forgotten. A teacher here does not seem possible; so I am writing to ask if you will help me in some of my problems. I shall be deeply obliged to you for any help you may give me. If you will allow me I shall make out a list of questions I would like to have solved. Thank you very much for any reply.—Mrs. E. A. M., Stillwater, Minnesota.

A. If you will make out a list of your difficulties and mail it to me I will be very glad to help you to overcome your said difficulties, as soon as I hear from you.

Woodland Sketches, by MacDowell.

If Mrs. Mc. C. Crandon, Wisconsin, will send me her copy of this piece, I shall be pleased to answer her questions and to return her music.

The same answer applies also to J. D. B., Onawa, Iowa.

M. C., Wichita, Kansas. The measures of Chopin referred to in your question, were not in or with your letter; therefore I was unable to reply. If you will kindly mail them to me, care of THE ETUDE, I shall be very pleased to answer your questions by mail. —(de G.)

F. W. S., East 11th St., New York City. I do not possess a copy of the book about which you enquire. If you will send me your copy (which shall be returned, *illico*) I shall mail you a reply, without delay.—(de-G.)

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Play With the Piano, Not At It

(Continued from page 535)

Estimating Key Resistance

EVERY muscular effort should be made in association with the physical sensation of piano-key resistance. There is never need to strain the muscles in playing, if your efforts and the weight you wish to release are definitely calculated in regard to the resistance of the key. The habit of feeling key resistance will enable you to adjust your tone to any instrument you are given to play upon, with utter freedom from strain. Learn to think in terms of what correct technic feels like, with the keys under your fingers. Keep your ear fresh. Hear the structure of your phrases before you play them. Then, no matter what odd things happen to you while you play, you can make alert adjustments which will preserve the normal sound of your performance.

I shall never forget a very vivid, very disturbing dream I once had, just before a concert. In my dream, I was playing a Chopin *Etude*, and suddenly heard myself accidentally strike a note in the bass so loudly that the balance of the entire phrase was thrown out of focus. In that first moment of horror I nearly stopped playing. Then quickly I altered the entire shape of the phrase to match that one loud note, playing *fortes* I had never brought out before, but covering up my error! I awoke in a tremble. And then, in the glorious comfort of waking, I rejoiced that not even in a nightmare was I robbed of my eagerness to *hear* what I play! So, then, hear what you play. Work faithfully at the keyboard to learn; but, once you have learned, work away from your instrument, as a conductor does, building up a conception of your music with aliveness.

The Value of Ensemble Playing

IN ADDITION to your actual keyboard activities, it is highly advisable to train yourself in ensemble playing. The importance of ensemble playing cannot be too much stressed. Because pianists do not *need* auxiliary instruments in their work, as violinists do, it is often difficult for them to find opportunities to play with them at all. This is a great mistake, and an outgrowth, I believe, of our craze for specializing which frequently turns out to be simply narrowing! Piano teachers have a truly splendid opportunity at hand for broadening the musical sense of their pupils, by encouraging them to play with the students of other instruments, and by providing the opportunities for such playing in their studios. You cannot properly learn the piano without an appreciation of other instruments and their liter without sensitizing your musical ear adjustments of tone necessary in with other instruments. Playing cellist, for instance, requires tonal ments quite different from those in playing with a violinist; again, b different from playing trios and q and all are different from playi piano alone. It is stimulating to these distinctions for yourself, to into different literatures, to rouse y out of your own familiar point o by active "musical discussion" with outlook!

Sight reading is immensely impor solo playing as well as in ensemble Some people hold it to be an inborn but I believe it can be developed. practice at sight-reading is, perha best way to acquire facility. And of a knowledge of harmony and chord ture is essential. When you know to expect, your hands will find the progressions by themselves, leaving t free to seek out the individual or tations of the passage.

The Way to Musical Joy

SOME OF the most general pr of piano playing, as I see them lack of full awareness in approach, to an insistence upon set mechanical p *as such*, which deadens the ear a scures the goal of musical building, envisagement of "piano work" wi less broad than it might be, by ex work with other instruments. If yo before you the full purpose of growth—not merely of playing tril example!—if you make technic su ent to music, if you master the con muscular effort at the keyboard an from it, and if you add to your stature by learning all you can out your "lesson work," you will trul gateways of splendor opening befor And you will participate in the full music-making, not by playing *at* the but *with* it!

SELF-TEST QUESTIONS ON HESS'S ARTICLE

1. *How may "practice" and "pl be merged into one act?*
2. *Differentiate between muscula dom and non-resistant relaxation.*
3. *What should determine the t attack in any given passage or note?*
4. *What are the benefits of en playing?*
5. *How may ability in sight-read acquired?*

Artistic Pedaling

(Continued from page 537)

old classics, or widely scattered ones, and among them such that even to him appear either misplaced or quite unnecessary. There are plenty of revised editions bearing authoritative names, but they differ so considerably in their pedal marks that, taking the trouble of comparing them, he becomes nothing but confused in the end. Speaking of our times, and leaving aside a few sporadic exceptions, two artists may be mentioned who in whatever they have published offer model pedal marks (the result of long experience on the concert stage) deposited on paper throughout with relentless care: L. Godowsky and P. Grainger.

In former days the pianist did not feel much embarrassed when occasionally striking a false note, the audience either not noticing it at all, or passing it with good-natured tolerance. But since the remarkable rise of the general technical standard during the last decades people resen takes of that kind. Well, once the tion of the concert goer has been to this matter by the organs of pub in our fast moving era, the day may far off when the audience will grow haps even more critical regarding th aling—and when, consequently, the blurring the good work of his hands "unprincipled" foot will belong to th

---

SELF-TEST QUESTIONS ON FRIEDHEIM'S ARTICLE

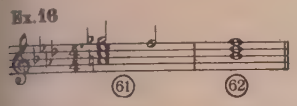
1. *On what is the action of th pedal based?*
2. *What constitutes the piano reg*
3. *What particular precaution sho taken in changing the pedal?*
4. *What warning should be gi regard to the use of the soft pedal?*
5. *What composer-pianists offer in published works model pedal markin*

How Everyone May Memorize

(Continued from page 552)

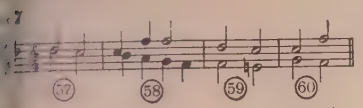
ith higher at 61 (dominant ninth) and ulate from F to B flat minor in 62:

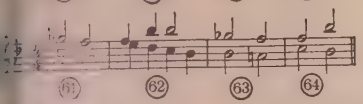
Ex. 16



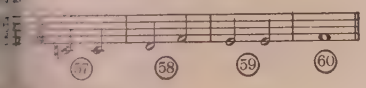
re the dominant-ninth of B-flat minor re- s to the dominant-seventh and then to tonic.

right hand at D¹ plays a two- d melody, which without the orna- tation may be stated thus:

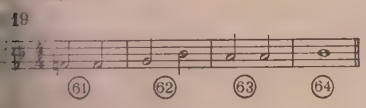




h ass will bear examination here D¹ we have:

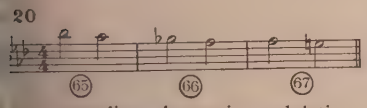


D² we have:

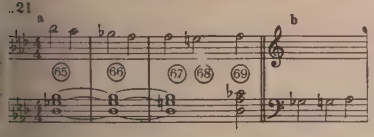


urth higher.

s I have already stated, E is really a odic extension of D and its purpose is eturn to the first theme at A⁵, measure The melodic line is a descending e



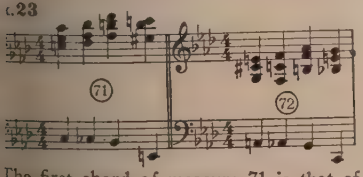
r an ascending chromatic modulation:



chromatic modulation of the bass is wn in "b" ending on the lowered super- ic of C at measure 69. The little cadenza ich follows is built on an artificially structed scale, bringing the lowered ertonic chord to a resolution at 71.

or C flat read B natural.

asures 71 and 72 should be practiced solid chords giving two modulations:

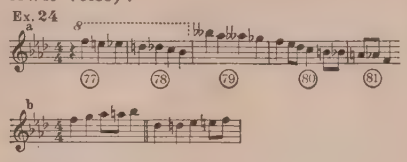


The first chord of measure 71 is that of major, and the last chord of this meas- is the dominant seventh of A major. asure 72 begins with the tonic triad of major and ends with the dominant sev- h of F minor.

We now have completed our analysis of Sec- 2. Let us again review very carefully the odic and harmonic lines before we go on to concluding section. C consists of a short ase repeated four times and modulating from nor to G minor. At D¹, a two-voiced melody, ated a fourth higher at D², leads us to B flat nor. At E begins the connecting group which dulates from G flat major to F minor at A⁵. Now for our final section. We begin with the urn of our first theme at A⁵. At F we have ornamentation and extension of the first theme lf, based on the group of triplets which was heard in measure 27. Chopin has, of course, ated the theme in a very free manner, but so at is his genius that one feels very strongly relationship between A and F, although it uld be difficult to point to any similarity be- een the two.

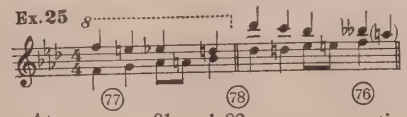
The period A⁵ will by now be quite familiar and need not occupy us very much, but F will bear careful examination. We see that the right hand plays a group of triplets which consists of a chromatic descending figure played by the 4th and 5th fingers, measures 77 to 81, combined with an ascending figure played by the thumb and second finger ("a," upper voice, "b," lower voice):

Ex. 24



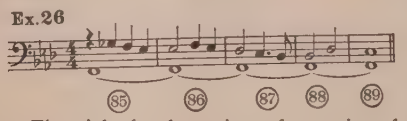
When the two figures are combined they really create the following very logical groups.

Ex. 25



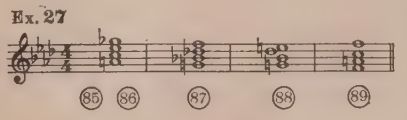
At measures 81 and 82 occurs a repetition of F an octave lower, but at 83 and 84 the figure changes somewhat. G is our concluding period and is based on a descending figure in the left hand over an organ point.

Ex. 26



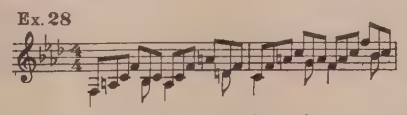
The right hand consists of a series of arpeggios which may be harmonically stated as follows:

Ex. 27



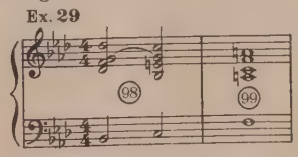
At measure 89 the arpeggios take on a melodic contour, for the left hand melody has ceased here.

Ex. 28



The real conclusion in F major occurs at measure 97, but Chopin has added a short epilogue to restore the calm of the first measures perhaps. This is very simply constructed on three chords IV, V and I, IV and V being connected by a suspended "g."

Ex. 29



The first chord of measure 98 is the supertonic seventh of F minor in its first inversion; the second chord is the dominant seventh; and measure 99 is the tonic triad of F major.

We have now concluded our analysis of the Nocturne. For the notes and phrases, we have substituted a mass of details which at a hasty reading seems to be nothing more than an endless confusion of divisions, melodic lines, harmonic differences and changes. Let me hasten to say, then, that this lesson will have no value except it be studied slowly and carefully over a long period of time. Every construction consists of a mass of minute details. Those who would live in their house with a feeling of complete assurance and security must construct it stone by stone, aiming at a perfect combination of the countless details. Similarly, those who would memorize a composition with complete assurance and security must build it, phrase by phrase, patiently and carefully filling their memory chambers with the countless details which comprise a musical composition.

They can always count on their musical instinct to aid them in this work, but after all it is upon their intelligence that they must really rely, if they desire to develop a dependable and secure memory. Let this analysis, then, be used as an aid toward making memorizing a simple, logical and natural process.

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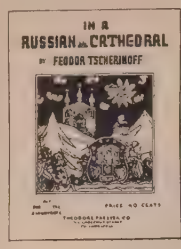

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Training the Drum Major

(Continued from page 583)

throughout the beat and should be forty-five degrees with the vertical. The lower arm should remain the same distance from the body for the entire length of the beat, not nearer at the bottom and farther away at the top, which is a common error.

In acquiring the stationary position of the elbow, it is well for the drum major to support it with the tip of the left fingers and practice very slowly at the beginning. After he is able to hold the elbow reasonably still, the cadence may be increased, after which practice with a victrola is very helpful. He must remember, however, that he is following the victrola in this case but in actual practice the band must follow *him.*

After the fundamental beat has been mastered, that is, after the drum major is able to hold his elbow still, his upper arm horizontal and to the front and his lower arm at an angle of ninety degrees with it and parallel to the body, and is able to continue at a regular cadence for a time equal to the length of the ordinary military march without undue fatigue, he will be ready to add a slight change at the top and bottom of the beat making it a little more showy and not quite so constrained.

First the slight change at the top. Instead of holding the baton rigidly to its ninety degree arc on its upward path it may be allowed to drop about two inches and a small circle described at the top raising it to its position at the top of the regular arc and starting it on its downward path. At the bottom, by allowing the wrist to bend a little below the horizontal position, a little more freedom is secured and the additional pull required to return the baton on its next upward beat adds snap to the movement.

Advantage should be taken of the opportunity to relax slightly the grip on the baton on its downward path to relieve the hand of unnecessary strain.

This beat, when perfected by much practice, is balanced, centered in path with the body, is showy and definitely indicates the rhythm and cadence.

Commence Playing

THE BAND is "at attention" and the drum major is facing the band. The baton is snapped up to the shoulder, ferrule pointing upward and to the right and held for two counts, the extended full arm length in the direction of the staff, all instruments coming up to playing position with the extending of the baton, which is held for two counts and down on the fifth for the first beat of the march, the drum major continuing to beat time.

Commence Playing While Marching

THE SIGNAL for "commence playing" has the longest preparatory command used. The preparatory command consists of two parts each requiring four counts.

The signal is begun by smartly placing the ball of the baton in the pit of the right shoulder, and, at the same instant, the whistle to the mouth. These two simultaneous motions require but an instant. When the ball of the baton reaches the right shoulder the whistle is blown for four counts. The band so far has had a signal which could be seen and heard for four counts. It is imperative that the band watch this signal closely.

The second half of the preparatory command is continued as the left foot strikes the ground. Again two actions are required in unison. The right arm drives the baton forward and upward and the left hand swings to its position at the side, where it should be by the time the is fully extended.

This position of the baton is held four counts, and no whistle accomp the second four counts which com part two of the preparatory comm The raising of the baton from the sho to its extended position is the signa bringing all instruments to their pl positions. At the end of the second counts the baton is brought down fo first beat. This is the command of e tion and will be executed as the left strikes the ground.

The *Commence playing!* can be ac plished more smoothly if the drum n will start his preparatory command a drums start a series.

Attention is again called to the fact the principle of four counts in re cadence for signals is being adhered

To cease playing while marching, e the baton arm length to the right an ward as either foot strikes the gr Hold it and blow whistle for four co bringing it down to carry on the fift the command of execution. The major does not face the band.

To cease playing at a halt extend as above, hold for four counts, at the time blowing the whistle and bri down the baton on the fifth. Exce cases of emergency, *Cease playing!* s end a strain.

To March and Play

AT THE *On attention!* whistle, drum major extends the baton ward and to the right, holding it whi executes *About, face!* as explained for ward march and brings it down for first beat of the march on count five and the band step forward playing. band will bring their instruments u playing position as the drum major s his *About, face!* on count three. The major continues to beat time.

Extend the baton arm length, a *cease playing,* as either foot strikes ground and blow the whistle vigor for two counts. On count three lowe ferrule in the extended left hand, ho the staff horizontally above the head two counts, again vigorously blowing whistle. On count five swing the (held by both hands) down as the mand to cease playing and to halt, usual two counts for coming to halt allowed after the playing ceases.

A Non-Reversing Countermarc

THE DRUM major gives the countermarch signal. When the rank arrives on the ground on whic drum major stepped off in the new rection, number one turns left and ma in a circle (whose diameter is equ the width of the band) to the opp side of the band, which is the right i new direction. Number two and nu three march in parallel circles as smaller in diameter as the interva ranks. Numbers four, five and six to their right in similar circles, we in, six passing to the right of one taking the place it formerly occu numbers five and two and three and similarly alternating. The flank me course, travel a much greater dis than those in the center; so numbers and four must immediately half step. soon as numbers two and five have rived abreast of three and four they must then half step until one and six arrived on the line and the rank a ment is completed, or until the drum signals for *full step.*

VOICE QUESTIONS
Answered
By FREDERICK W. WODELL

No question will be answered in THE ETUDE unless accompanied by the full name and address o the inquirer. Only initials, or pseudonym given, will be published.

Insettled Voice.

I am eighteen years of age and have had any musical education, but would o make singing my profession. My has not yet settled. Is there any spe- at which the voice should settle? er grand opera star said my voice was lear, and, when settled, would be either baritone or high tenor. A teacher aid the same, but added that my voice enough power in it to sing in public. e anything I could do to increase my ?—J. H.

In certain cases the process of "set- in the young male voice takes but a s or weeks, in others as many years. ends upon the individual. For an in- in the volume of your voice you will depend upon the natural growth of nind and body, plus the development vocal muscles under the guidance of teacher. Should your voice prove to igh tenor, as one of your experts has ght be the case, you would be a lucky as high tenors are scarce and in de- Better save your money until you ford the fee of a high grade teacher, than risk work with a less expert tor. Learn something of piano play- d of the theory of music, at once, even you take any vocal lessons. The dge will enable you to get much more your singing lessons.

Long to Become a Singer?

I am eighteen years of age and very interested in singing. Would it be too r me to start? I play no instrument, ssess a soft, pleasant voice. How long t take to become a singer? There is a et that I may obtain free vocal lessons.
—J. R. K.

It is impossible to say how long it take you to become a singer. You t too old to start vocal study, provided ave a voice and are naturally "musi- But you need to know how to sing by and to play the piano at least well h to manage a simple accompaniment. your statement concerning securing vocal lessons, the writer does not be- in them, looking at the subject from andpoint of the student as well as that teacher. What one gets for nothing enerally values at about what it costs. a young man works his way wholly or partially through college. No doubt you would be willing to do likewise as regards your vocal education. Get into touch with some leading vocal teacher in your city. The columns of the ETUDE will give you names and addresses.

Those High Tones!

Q. *How can I help the young tenors in my choir to get their high tones more easily?*
—Anxious.

A. Tell them that you want them to sing always with agreeable tone quality, that they must avoid "forcing" the voice even though they may have to sing more lightly than the dynamic indications call for on ascending passages. When singing upward they may allow the chin to fall very slightly; also bring a smile (a glad or a sad smile, as the piece calls for) into the eyes. This must be a natural smile, not a "grin." Some singers find it helpful, on their upper notes, to will a sensation as of tonal vibration in the upper front mouth and in the face, spreading laterally as the pitch rises. This sensation is usually easily recognized at first upon the vowels E (feet) and OO (food), and with the use of the consonants M, N and the diphthong NG. But be sure there is no nasality in the sound.

"Covered" and "Dark" Tones.

Q. *You once printed an article about "covered" tones. What is the difference between a "covered" tone and a "dark" or "somber" tone?*—Martino.

A. The artist is he who can sing an agreeable (musical) quality of tone on all the pitches of his working range and "color" it, for purposes of varied expression, now "dark" and now "bright," or any one of many shades between. A "method" of production which fixes one color upon the upper voice necessarily limits that voice as to variety of expression. If a man sings "too white" or "too open" upon an upper tone, let him begin to sing more naturally upon several tones below that pitch, and insist upon the retention of the freer, more musical, production upon each succeeding semi-tone as he sings upward. The "dark" or "somber" color of tone is needed for expressive purposes, as is the "bright" color of tone. A "bright" tone is not necessarily a "white" tone.

MUSIC EXTENSION STUDY COURSE

(*Continued from page 550*)

mediately repeated by the right hand. nsure a "clean" repetition, it is ad- e to play the left hand note with a ing attack of the finger. This not gets the left hand expeditiously out way but also gives the key a chance bound in time to be repeated by the hand. Master this detail.

theme proper begins in the left at measure 5 and should be played deep pressure touch against the shal- olling attack of the right hand which s the fountain motive throughout. is lent the composition as a result modulations in effect at this point. heme which appears first in A major, nly announces itself in A flat major asure 17, this time played *pianissimo.* asure 27 the tempo slows perceptibly, ime the theme appearing against the point E in the bass. From this point nic intensity increases to measure 43. ontinues in force until measure 45 a gradual ebbing begins, the ain is turned off with a *pianissimo* n chord held in the pedal for the four measures. Be sure to release edal sharply with the top note of the chord.

insure evenness and delicacy of tone ight hand should be practiced alone articulated finger legato somewhat erated. Follow with the close-finger g attack.

VISION INFERNALE

By EDOUARD POLDINI

scoffing of Clarence Darrow to the contrary notwithstanding there are still plenty of folk who will find in "Vision Infernale" an awe-inspiring prophetic quality. Regardless of personal conviction, however, one should try to see eye to eye with Dante and Poldini in the interpretation of this number.

Poldini leaves one in no doubt as to his intentions musically with regard to this number. Cast an eye over the tempo indications, *Presto con fuoco*, "very fast with fury," *sforzando*, double *sforzando*, triple *sforzando*, which appear at close intervals. If one's musical credo includes "believing in signs," there should be few difficulties in interpreting this piece.

Play the opening theme with sharp accents on the first quarter of each measure, applying brittle staccatos on the eighths which follow. In measure nine give sufficient *sforzando* to the F in the right hand to enable it to stand out above the accompaniment in the succeeding four measures. In measure 13 the theme again appears a minor third higher, this time with even more emphasis. The mood grows in fiendish fury until a satanic climax is reached in measure 45, 46 and 47 from which point the vision begins to fade, passing away—shall we say in a puff of sulphuric fumes?—in measure 70. In measure 29 take care to begin the left hand octave passage softly so that there remains plenty of reserve power for a big crescendo as the passage ascends. Always in playing piano and particularly in a piece

(*Continued on Page 597*)

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Radio Jargon Clarified

(*Continued from page 540*)

Vorspiel (German, *fore'-speel*): *See Prelude.*

* * * *

Waits (English): Songs sung by "waits" or itinerant musicians, now confined mostly to the Christmas season.

* * * *

Waltz (English; German, *Walzer, wahl-zer;* French, *Valse*): In a graceful triple rhythm, this is the "king" among dances and dance music.

There are three distinct varieties:

The slow German waltz, or *Ländler* (*lend-ler*);

The livelier Vienna, or *three-step,* waltz; about ♩.= 66;

The quick, or *Deux Temps* (double time) waltz; about ♩.= 88.

There is also the more brilliant instrumental waltz not intended for dancing.

* * * *

Waltz-song: A song in waltz rhythms. A waltz with singing.

* * * *

Wassail (English): A convivial or drinking song. In olden times it accompanied a toast.

* * * *

Weise (German, *vie'-suh*): A tune or song.

Wiegenlied (German, *vee'-gen-le* cradle song, a lullaby, a *berceuse.*

* * * *

Zapateado (Spanish, *thah-pah-t* do): A Spanish dance in which a acteristic stamping of the feet ma rhythm.

* * * *

Zarzuela (Spanish, *thar-thwa* Practically a comic opera, usually act which may have any number of It in general satirizes or travesties operas, plays, novels, fashions, c political questions, or any topic of t Several may be produced in a evening.

* * * *

Zarabanda (Spanish, *thahr-ah dah*): A *Saraband,* which see.

* * * *

Zigeunermusik (German, *tsee-g moo'-seek*): Gipsy music.

* * * *

Zigeunertanz (German, *tsee-g tahnss*): A Gipsy dance.

* * * *

Zingaresca (Italian, *tseen-gah-res* A Gipsy song or dance.

* * * *

(*Music lovers and Radio friend have followed this monthly serie had in it perhaps the most compre study of Musical Forms ever in*

Records and Radio

(*Continued from page 542*)

two musicians like these unite, one can expect an unsurpassable performance; so it is not surprising to find that regardless of newer and more brilliant recording the new set does not surpass the old one. As one English reviewer observed, the Kreisler-Zimbalist performance was veritably "distilled magic" which overcame the many inadequacies of its recording. The new version of this concerto cannot, unfortunately, avoid comparison with the old one. It is not that the Rosés are lacking in musicianship or competency, nor that this set is not worth owning, for, after all, a more than adequate interpretation of this concerto would always be worth owning. The Rosés' conception of this music is straight-forward, uncompromising in its exactitude and phrasing. But exactitude does not bring out the poetic beauty of Bach's inner thought and spirit. The *Largo ma non tanto* under Kreisler and Zimbalist's direction was truly ethereal but under the Rosés' it lacks that most subtle quality. Perhaps it is they seem less assured than the others. Certainly their intonation in the slow movement would tend to make one think this. An elaborate cadenza which these artists see fit to add to the third movement proves decidedly out of place in Bach's music.

Cello Concerto

COLUMBIA have brought forward an excellent recording of Dvořák's violoncello Concerto, Opus 104. It is played by Emanuel Feuermann, eminent German cellist (Album set No. 172).

Dvořák's violoncello concerto was written between the end of 1894 and the beginning of 1895, prior to his departure from New York. Hence, this worl with his symphony, "From th World," and his quartet in F belon so-called American period. It is s his violin and cello concertos deser considered among the most ren examples of the concerto form. I teresting to realize, at the same ti neither differs greatly from the tra style that Mozart set forth. Dvo the gift of true lyrical and melodic tion. His creative impulse was a neous one. As one writer has sai terly in its fluidity is the form born of and replete with a flowing tion. Such a form is found in concertos.

The cello, one of the most beau all stringed instruments, is par effective in the concerto form. with a voice richly resonant, vibr golden-toned above the choir of chestra. Like the baritone voi gifted singer, it is unforgettable hands of a fine artist. At the sa it is somewhat limited in its sc this reason composers are frequen led into writing long passages wh play the technical side of the in and the ingenuity of the player. has not found his melodic inspirat ficiently sustaining throughout concerto to avoid this type of Unfortunately there are many the work written only for the s ship of the player. This may de interpreter, but, alas, it cannot de ears of the listener. It is a thing that Herr Feuermann is a player; else these passages mig more unavailing than they are.

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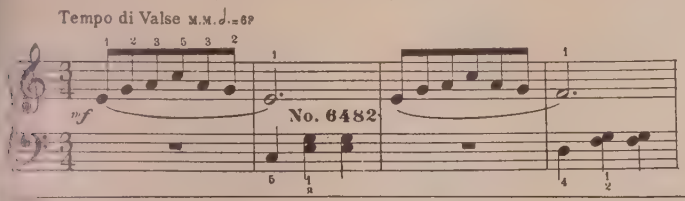

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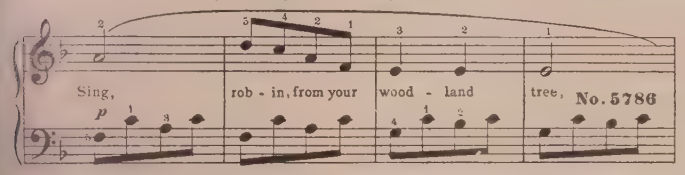

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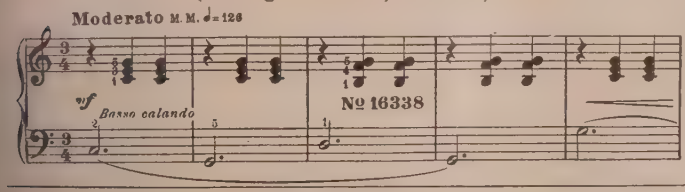

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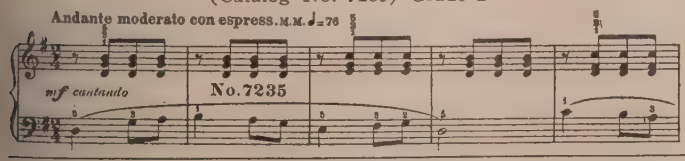

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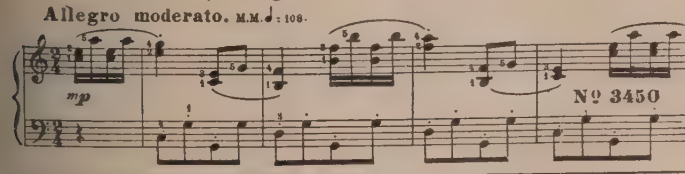

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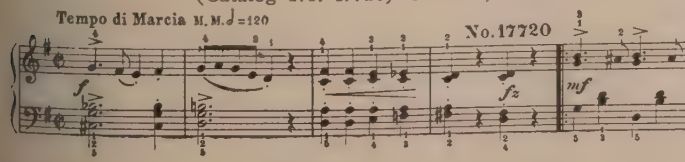

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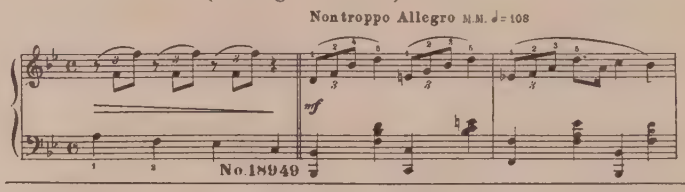

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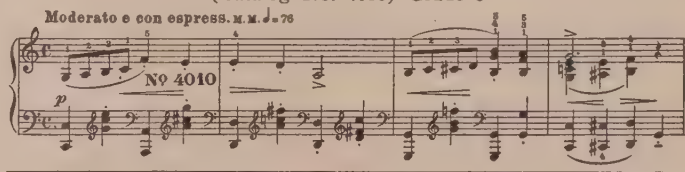

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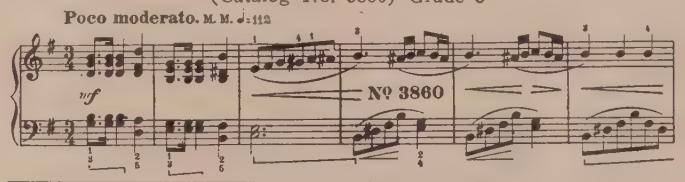

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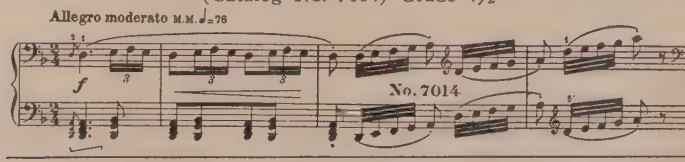

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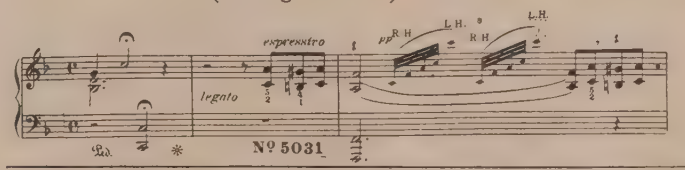

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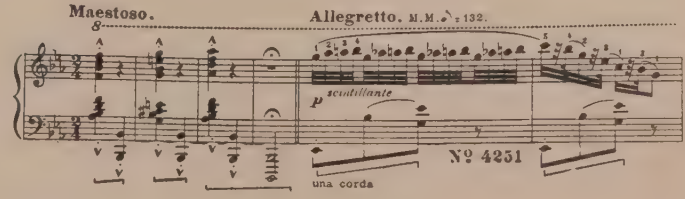

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The Publisher's Monthly Letter

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MUSIC STUDY EXALTS LIFE

Advance of Publication Offers—August 1932

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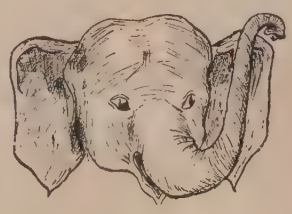

No matter whether the elephant trumpets or the donkey brays on Election Day—music and music study will go on just the same.

Music knows no parties. It is enjoyed with equal zest by Republicans and Democrats. The election will make no more impress upon the beautiful art than the shadow of a cloud passing over a summer sea.

In the late lamented depression, music and music industries as a whole, suffered far less than many other callings, largely because music appeals to everyone.

Humanity is our field. Music now, through dispensing good cheer, is doing more to help in the great reconstruction era than any other one source of inspiration and encouragement. Take music from the world at this moment and the period of gloom might last indefinitely.

Preparing for Next Season

Napoleon had a way of saying that the general who had made the best preparations deserved to win the battle. The main work of a conductor at a symphony concert has been done at rehearsals, long before he ever reaches the concert. It seems strange that musicians, so acquainted with the need for preparation, should in many cases defer the very vital matter of getting ready for the Fall until just a few weeks before the season opens and then rush pell-mell to get certain things accomplished which, if rightly done, really require weeks of thought and careful preparation.

For instance, let us say that you have not investigated the new editions of Presser music that have come out during the past season. They represent a distinct step ahead—owing to a complete reorganization of our publishing department and greater activity in securing newer and prettier pieces of very practical value to the student and of business promotive importance to the teacher.

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The teacher who opens the season without such preparation is like a man who is handcuffed. At the time when every moment should be given to actual teaching there are encumbrances of all kinds that crop up and annoy both the teacher and the pupil.

This season, above all others, the teacher should give very generous attention in August to building up the Fall class. Keep optimistic and keep busy. Write letters to "prospects" continually but discreetly. Get out attractive circulars and see that they are distributed in ample time. If you have refusals, don't be discouraged, try again. Most of all, get your materials right. Sit down now and send us a postal request for our budget of information upon our helps and materials for teachers. We are all alert here in anticipation of a wonderful season next year and we are anxious to help you in every possible way that we can.

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This collection will provide a number of very attractive piano pieces each of which, because of its style or characteristics, has a flower title that is fitting. None of these pieces will be beyond the intermediate grade and some will be well within the abilities of second year students. One of the main reasons for making up this attractive album is to supply the demand of teachers for material with which they may make interesting pupils' recitals. A flower recital always offers opportunities for special touches in decorations, costuming and in the presentation of the program. Therefore, this book is one which every teacher should secure for the permanent reference library of the studio, particularly since it may be ordered now in advance of publication at the special introductory price of 35 cents, postpaid.

Who neglects learning in his youth, loses the past and is dead for the future.

—Euripides

Our Cover for This M

So many o who get The every month terested in the folks studyin sic that an sional cover especial app the juven warmly we From time morial juveni cies have been delighted with sto fairies, gnomes and pixies all bus gaged in helping to bring about m the wonderful things of nature. in a happy imaginative vein that Dickel painted expressly for the musical friends of The Etude *A M mer Symphony*. Mr. Dickel will called as the artist of the *By the of Minnetonka* cover which appea our June issue and which so many readers commended so highly.

His use of the frogs in the cover for this month reminds there have been many easy pie piano students with titles refer frogs. Among some of these are:

Title and Composer

The Bullfrog's Serenade—*Clafflin*..
The Frog's Carnival—*Johnson*....
The Frogs Have a Party—*Tyler*..
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Not long ago the Theodore Pre published *The Trio Club* ($2.00) pilation of comparatively easy pie it has been most cordially recei fact, since it was issued we have numerous requests for more alb this character. In gathering toget terial for the contents of this ne experts have selected from songs and violin pieces in our catalog th suited for this ensemble arrangem great care has been exercised to n of the parts equally interesting.

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y Edward Ellsworth Hipsher

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By Charles N. Boyd

Musical experts who have seen the manuscript or the proofs of this work are high in accord with the judgment of the Theodore Presser Co. in deciding to make it available to all organists and organ students. There is no doubt that many of the best teach- will adopt this as a standard text to sed by their students. Even the or- st of considerable experience will find freshing and helpful to give consid- on to all set forth in these two vol- upon organ accompaniment and tration. It will help lift the organ ng of many out of the sameness of ormance into which they had drifted asily because of "pet" usages in the er of combinations of stops. Nat- y, to illustrate certain advised pro- res and examples of obtainable vari- this work presents a number of pieces ecognized composers and these addi- to the repertoire serve to make these s all the more valuable. They are a investment for the organist, particu- if an advance of publication order aced so as to secure them at the low ductory cash price of $2.00 for the volumes.

Great Days in the American Revolution

Eight Patriotic Choruses for Four Part School Chorus

Texts by Frederick H. Martens

Music by Rob Roy Peery

In selecting material for the season soon to open, supervisors and directors of school singing should not overlook this excellent collection of patriotic choruses. The texts by the well known writer of song lyrics, Frederick H. Martens, are based on decisive battles of the Revolutionary War. They are inspirational verses of high character, bound to create in the young singers a genuine love of country and the proper respect for the heroes who made possible our freedom. The music, of a sprightly, martial character, is in keeping with the words. Seldom, indeed, have we seen a more appropriate musical setting. We want to give every supervisor an opportunity to become acquainted with this brilliant new work and therefore have made the very reasonable price of 35 cents, postpaid, for a single copy if ordered now in advance of publication.

Distinctive Male Quartets

Especially Designed for Radio and Concert Use

Where is the individual who does not enjoy listening to a good well-balanced quartet? Whether it be the quartet that revels in the "barber-shop" chord style of singing, or the high class group doing the best things with real artistic finesse, they have an attraction that is not to be denied in its universal popularity. The fact that male voices lend themselves ideally for broadcasting purposes makes the work of the radio male quartet so entirely satisfying to the listener.

There is not so much good material available for the male quartet as one might think, so that the publication of this book with its goodly number of compositions of a distinctive, melodic and appealing type will be an event to those interested in securing a truly worth while collection of male quartet music.

A single copy of this excellent collection may be ordered now at the special price in advance of publication of 35 cents, postpaid.

Standard Vocal Charts

By Frantz Proschowski

That teachers of the vocal art appreciate the convenience these charts will bring is proved by the many requests received for them since first we announced their forthcoming publication. The author, a recognized authority on the voice, has also proven himself a most capable draftsman in producing these fine charts, which show the human vocal apparatus with vowel positions, tongue positions, etc. The charts, printed upon three sheets of cardboard, may be hung upon the studio wall for ready reference when needed during the course of the lesson. They will be of a size sufficiently large for use in class vocal instruction and the attention of school music supervisors is especially called to this feature. While the mechanical work of producing the charts is being completed single copies of the set are still available at the special advance of publication cash price, $1.00, postpaid.

Selected Chorales

By Johann Sebastian Bach

It is a truly remarkable tribute to the music of Bach that in this age of striving after unusual effects and the resultant artificiality of product, that the music of this master not only holds its own but actually seems to be gaining in popularity. This was especially noticeable during the past season with various renditions of Bach's works taking place in different parts of the country. The chorus that devotes its energies to the artistic interpretation of this master's works renders an immeasurable service to all who are privileged to come in contact with it.

The publication at this time of a selected group of thirty of the most interesting Chorales by Bach is a most timely undertaking and we believe this book will be enthusiastically received. The texts have been very tastefully made and are in keeping with the lofty appeal of the music.

The special price in advance of publication for a single copy is 35 cents, postpaid.

Sacred Trios for Women's Voices

The arrangement of choruses for three-part singing by women's or treble voices seems to be the ideal one and it is easy to determine the reason. The real low alto voice is not as frequently found in groups of women singers as is the low bass in men's groups and therefore this section of a chorus of treble voices is frequently the weakest. By arranging choruses for three-part singing it is possible to concentrate all of the alto strength in one part and a better choral balance is thus obtained.

In this book there will be included a generous collection of three-part choruses set to devotional texts. Frequently, leaders of volunteer choirs find the male voice section weak and unreliable. This book will prove of much help in these cases as most of the numbers may be sung by a group of any size from three singers up.

While this compilation is being prepared for publication, initial orders may be placed for single copies at the special low price, 35 cents, postpaid.

Advance of Publication Offers Withdrawn

Readers of this Publisher's Monthly Letter will be pleased to learn that we have just released four of the works, the descriptive notes of which they have been reading during the past few months. Piano teachers, especially, will be delighted with this fresh, new material just in time for the opening of the teaching season. Copies of these books will now be placed on sale at your music dealers or, if desired, you may obtain any or all of them for examination by writing to the Theodore Presser Co. Of course, the special advance of publication prices are now withdrawn, but the albums may be obtained by teachers and active music workers on our usual liberal terms.

Eight Healthy, Happy Tunes for the Kindergarten Class and the First Year in Piano, is a book of melodies by the well-known American composer, Francesco B. De Leone, set to sparkling rhymes from the pen of Edmund Vance Cooke. The experienced teacher will instantly recognize that these tunes are "different" and will certainly appreciate the quality of the poems as compared to much of the Kindergarten material published. Price, 60 cents.

Eight Hours at Our House by Paul Bliss consists of eight little first grade numbers with texts covering the usual happenings of a child's day. These short studies teach various rhythms by using familiar words in the child's vocabulary set to tuneful melodies. Every note is fingered and both hands are given an equal amount of work to do. Price, 60 cents.

Sprightly Rhythms for the Pianoforte is an album containing a dozen and a half third and fourth grade pieces of a lively character, collated for the express purpose of providing a reasonably priced book for pianists and students of average ability to enjoy in their leisure hours at the keyboard, or with which to entertain their friends. Price, 75 cents.

Album of Ornaments for the Pianoforte is the seventh of our series of "albums for special study purposes." The selections, each of which contains examples of the ornaments, or filigrees, used in music, have been selected from the works of both classic and modern writers. They are all of intermediate grade. An interesting *Preface* explains the various ornaments. Price, 75 cents.

Beware of Swindlers

The season is fast approaching when swindlers, working for easy money from music lovers, reap their annual ill-gotten gains. Pay no money to strangers soliciting subscriptions for magazines unless you are convinced of the honesty of the canvasser. Invariably ask the solicitor to show you the contract or receipt. Read it carefully before paying any money. Many fine men and women earn a livelihood working for magazine subscriptions and they will easily convince you of their responsibility. All representatives of The Etude Music Magazine carry the official receipts of the Theodore Presser Co. that are provided for your protection, so help us to protect you against loss.

Special Three Months Introductory Summer Etude Offer

We are still accepting orders for the June, July and August summer numbers of The Etude Music Magazine at 35 cents. This offers expires August 31, 1932. Take advantage of the opportunity presented by this offer to give your musical friends a treat. The amount paid for the three summer numbers will be credited on a full year's subscription, the price of which is only $2.00, if the music lover wishes to continue the visits of The Etude—and she surely will. Think of it! 15 fine Etudes for only $2.00. This offer is intended only to those music lovers not on our subscription list and not familiar with The Etude.

Changes of Address

If The Etude has been following you to your summer address, be sure to advise us at once when we should forward it to your permanent home. In giving us changes of address, be sure to send both your old and new addresses to prevent loss of copies. We should have at least one month's notice of the change.

Gifts for Securing Etude Subscriptions

Hundreds of music lovers throughout the United States and Canada secure many fine pieces of merchandise, practical and useful as well as ornamental, without any cash outlay, by obtaining from friends and music lovers, subscriptions to The Etude Music Magazine. The following is a partial list of the premiums offered:

Waffle Iron—This fine quality nickel-plated electric Waffle Iron will produce waffles as fine as can be made. The iron is 5½ inches square, has aluminum grids and comes with cord attached. Awarded for securing two subscriptions.

Pewter Flower Pot—Here is a novel and attractive Pot for small plants. It is made of solid pewter, has a removable terra-cotta lining and is 3½ inches high. You will be delighted with it. Awarded for securing one subscription.

Umbertone Tea Tiles—Made of decorated umbertone, have a chromium-plated rim and come in two sizes: 7 inches in diameter, awarded for two subscriptions and 8 inches in diameter, awarded for three subscriptions.

Tobacco Jar and Pipe Holder—The pipe smoker will be particularly pleased with this heavy glass Tobacco Jar with a brass cover and pipe holder. Two subscriptions required.

Attractive Toast Set—You will particularly like this new Toast Set. It consists of a china plate with a wide nickel rim and a bright nickel cover. For keeping toast warm, it is indispensable. Four subscriptions required.

Send post card for complete list of rewards.

(*Continued on page 596*)

A Treat for Violinists!

Generous portions of the principal themes in 57 outstanding compositions for violin and piano are given in the booklet

VIOLIN SOLOS—For All Grades

A copy is yours for the asking! Send today!

Theodore Presser Co., Phila., Pa.

A PATHWAY HELPS

There are thrills as well as benefits for those who wade through the tractless brush and woods, but not always does one have time to travel where no paths have been made. A path, a road or a highway indicates that others have gone on before and have searched out the best way to get from one point to another.

Never give up the pleasure of deciding for yourself what is the best in new music offerings. At the same time, it is well to know "pathways" which may be used when press of other things does not allow all of the time one might like to have in selecting music. Standard publications which have a regular large sale indicate "pathways" which have been helpful to others. By noting here carefully each month some of the items included on the Publisher's Printing Order, one may keep well acquainted with works which are in constant use. Although this is not the season when many items come up for reprintings, quite a few interesting publications in various classifications were to be noted among those on the printing orders of last month, as will be seen by the following list selected therefrom:

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
24602	The Cuckoo Clock—*Ketterer*	1	$0.25
19562	March, from "Aida"—*Verdi-Garland*	2½	.25
30108	Italian Doll—*Mueller*	2½	.40
937	Whims, *Op. 12, No. 4*—*Schumann*	7	.35

SHEET MUSIC—PIANO ENSEMBLE NUMBERS

11113	Iris (*Four Hands*)—*Renard*	3	.50
30113	Stars and Stripes Forever (*Six Hands*)—*Sousa*	3	1.00
19362	When Robins Sing (*Six Hands*)—*Rowe*	2	.40
30502	Bridal Song (*Two Pianos, Four Hands*)—*Terhune*	3	.75

PIANO STUDIES

Standard Graded Course of Studies (*Grade 7*)—*Mathews*	1.00

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30127 Trees—*Hahn*	.50

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SHEET MUSIC—ORGAN SOLO

30080 Toccata, from the "Fifth Organ Symphony"—*Widor-Rogers*	.80

OPERETTA

Snow White—*Root*	.75

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35228 Invocation—*Mana-Zucca*	.10

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How to Interpret a Song—*Henschel*	.10
What Every Music Lover Should Know about the Band—*Sousa*	.10
The Power of Music—*Felicitas*	.10
How to Organize a Music Club in Your Community—*Abbott*	.10

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15513 The Evening Shadows Fall—*Wolcott*	.12
35229 The Souls of the Righteous—*Field*	.06

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20009 Long, Long Ago—*Smith*	.12
10725 A Song of Spring—*Stults*	.15
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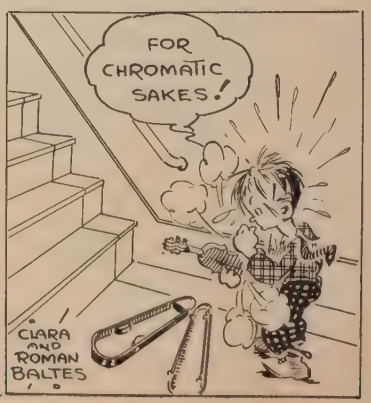
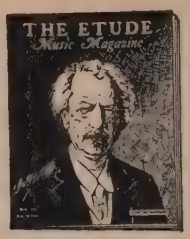
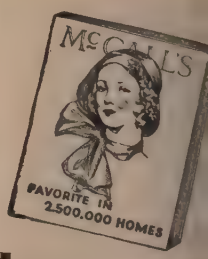
OCTAVO—MEN'S, SECULAR

35230—Ashes of Roses—*Hawley*	.08







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Music Extension Study Course

(Continued from page 591)

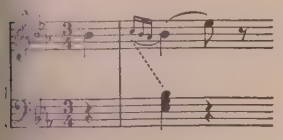
character, one should be aware *outside tonal limits,* soft and loud, hold all effects accordingly. Tonal should be conserved and carefully so that the limit of tonal dynam- reached only at the point of climax before. Otherwise the effect is anticlimax.

NOCTURNE
By Frederic Chopin

ll analytical lesson on this noc- y I. Freed will be found on page this Etude.

MENUETTO
By Joseph Haydn

n from the ever charming and "Papa" Haydn. He has imbued with all the grace and dignity char- of this ancient dance form. Play course, in minuet tempo, remember- t the word is derived from the *menu* (little) and refers to the eps of the dancers. Begin the hich are written out in grace notes, *beat* thus:



off the short two-note phrases sharply and observe all accents and *do* marks. In measure 7 hold down escendo a little allowing room for expansion in measures 9 and 10 the rhythmical figure of measure 8 ated. The interpretation should be and fresh throughout. The trio with an extended phrase in legato g contrast to the short phrases have preceded it. It is suggested that an articulated finger legato be used in the right hand while the left hand employs a slightly rolling motion, thus producing different tonal qualities in the voices. A theme should stand out, not because it is played *louder,* but rather because of its difference in quality. The second part of the trio begins with repeated chords, played with wrist staccato and growing in intensity until the climax marked *forte.*

VALSE MINIATURE
By Paul Eisler

Something usable and "cute" for the elementary teacher's repertoire. A little piece designed to develop style, finger ability, trill practice and left-hand melody playing despite the fact that it is short. Be sure the first note of each measure in the left hand is brought out as a part of the theme, for the first sixteen measures. In the second theme where the left hand carries the melody, it is advisable for the right hand to play the chord appearing on the second beat with the *up-arm* stroke, and the following chord with the *down-arm* attack. Experiment will show how this tends to sharpen the rhythm.

LITTLE REDFEATHER
By Marie Hobson

To get real benefit from this little piece pupils should be required to analyze the inverted triads and dominant seventh chords appearing in the first theme. The broken chords in the first two measures should be fairly tossed from one hand to the other. It will be found best in most cases to use arm attack for the two measures which follow. In the second theme the grace notes and the following principal notes should be flicked off with one impulse, the fingers resting on the keys *before* the sudden side-wise twist of the hand goes into effect. Young pupils can achieve sparkling grace notes with this attack.

VACATION PRANKS
By F. A. Clark

A piece offering development in wrist and arm staccato.

Observe the chords with sostenuto mark. They offer contrast to the staccato chords. The tempo should be lively and the rhythm well marked. In the second theme the right hand plays legato against a staccato left hand accompaniment.

In the trio the left hand carries the melody while the right hand uses bouncing wrist staccato as accompaniment.

A piece that makes a special appeal to boys.

IN AN ENCHANTED GARDEN
By Mildred Adair

This is a selection from a set in book form, "Five Little Tunes for Left Hand Alone," by Mildred Adair. The collection is one with which all elementary teachers should be familiar. Pieces for one hand are apt to be a bit freakish, but Miss Adair has managed real tunes under this handicap. This little piece carries its melody in the bass. Therefore let the bass notes carry the weight of the arm while the accompanying chords are played with a pivoting side swing of the hand.

LITTLE TIN SOLDIERS
By Frank H. Grey

March tunes! How we all loved them when we were very young. This one, played in a very stiff rhythm, will be in keeping with the title. The first theme is played with wrist staccato throughout. In the second theme observe the legato melody which offers contrast with the staccato of the first theme. In the trio, the left hand carrying the melody suggests trombones in the band.

World of Music

(Continued from page 529)

DR. ALBERT A. STANLEY, director emeritus of the school of music of the University of Michigan at Ann Arbor, died there on May 19th. Born at Manville, Rhode Island, May 25, 1851, he finished his musical education at the Leipzig Conservatory. He was one of that chosen band who first made the American music teacher recognized. Dr. Stanley became professor of music at the University of Michigan in 1888 and was director of the School of Music from 1903 till 1921. He founded the Ann Arbor May Musical Festival in 1892 and conducted this till 1921.

COMPETITIONS

THE EURYDICE CHORUS of Philadelphia offers a prize of one hundred and fifty dollars for a composition in three or more parts, for women's voices, by an American composer. All manuscripts must be received before October 1, 1932; and further particulars may be had from Miss Susanna Dercum, The Art Alliance, 251 South 18th Street, Philadelphia, Pennsylvania.

A EUGENE YSAŸE VIOLIN PRIZE is announced by a committee formed at Brussels, Belgium, for the purpose of erecting a memorial to the eminent Belgium violinist. The contest is international, and information may be had by addressing the Ysaÿe Violin Prize Committee, in care of the Brussels Conservatory of Music.

SCORES OF PRIZES, ranging from ten thousand to fifty dollars, are offered by the management of the Moose Music Festival and Exposition to be held at Cleveland, Ohio, from August 21st to 27th. For particulars address Joseph A. Jenkins, Hollenden Hotel, Cleveland, Ohio.

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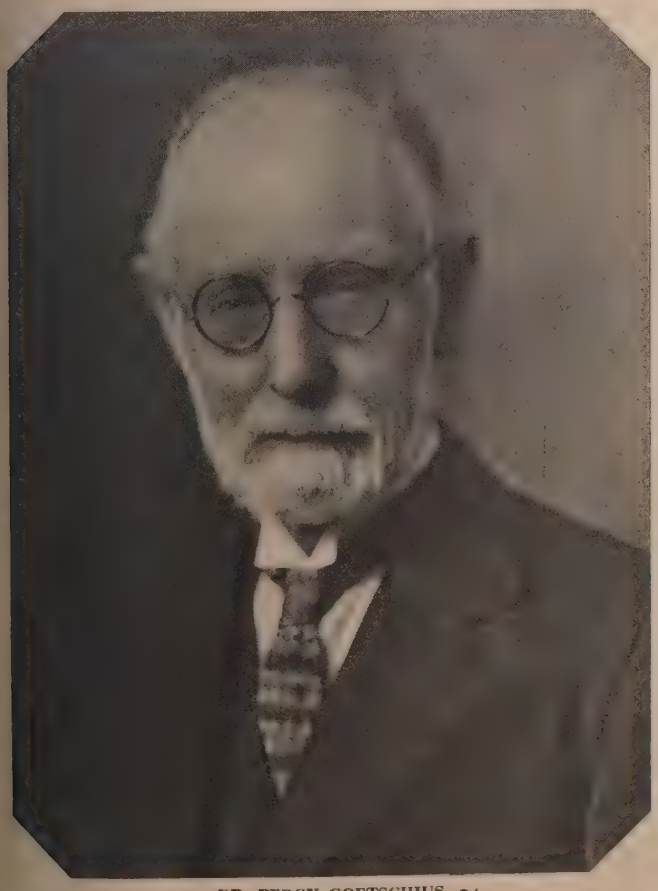

~ DR. PERCY GOETSCHIUS ~

Starting In

SEPTEMBER

A Serial Course in Musical Theory

THE STRUCTURE OF MUSIC

By the Renowned Author and Teacher

DR. PERCY GOETSCHIUS

For many years head of the Department of Theory at the Institute of Musical Arts (Juilliard Foundation), New York City, N. Y.

Dr. Goetschius is now retired and is devoting his attention to writing. He states that these articles will represent the crystallization of many important principles he has learned from a lifetime of experience. Each article will be complete in itself but it is highly desirable for readers to secure the entire series. They will be written in popular, thoroughly readable style, but will at the same time reflect Dr. Goetschius' rich scholarship.

THE ARTICLES OUTLINED FOR COMING ISSUES ARE:

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10. Analysis.

JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

What Happened to the False Notes

By Ruth E. Brown

It had been a busy day in the studio, but at last the instruments were laid aside for the night. The grand piano occupied one corner while the smaller instruments were carefully put away in their cases to pass the night sleeping.

But the violin was restless and could not sleep. His case was so full of false notes that he was very uncomfortable. So he lifted the top of his case and peered out. The piano could be seen silhouetted against the window and as he looked around he saw the cases of the other instruments; but all were quiet.

He climbed out of his case and crept about the room. He remembered a piece of rosin he had lost the day before and thought if he could find it he might forget about the false notes and go to sleep.

"What's all the commotion about?" growled the clarinet, pushing open the cover of his case and scowling at the violin. "Go back to your case and be quiet. It's bad enough to have to stand the noise the pupils make in the daytime with all their false notes, without being disturbed at night, too."

"But I want my rosin," said the violin.

"You can find it in the morning," snapped the trumpet.

By this time the whole studio was aroused. The violin was stumbling around looking for his rosin, and all the other instruments scrambled out of their cases and began to help in the search, for they knew the violin would not be quiet until it was found. At last it was found; but by that time the desire for sleep was gone.

"You should be ashamed of yourself," scolded the piano. "Just for that old piece of rosin you have disturbed everyone of us."

"I am very sorry," apologized the violin, "but I could not sleep because there were so many false notes in my case and they are harsh and rough and get on my nerves."

"False notes?" interrupted the flute. "My case is full of them, too, and they prick me like pins. I am sure we would all feel more comfortable if it were not for them.

"I think we could shake them all out the window if we would all help," this from a big drum at the other end of the studio.

"A good suggestion," they all cried in chorus.

The work began at once. One by one each case was lifted to the open window and vigorously shaken. What a pile of false notes! And still there were more scattered all over the floor. But the cases were all emptied of them, and soon the instruments were left in peace and quiet and felt more comfortable.

But all was not so quiet outside the window. The great pile of false notes had ruined a beautiful melody, which was being made by the Wind-of-the-night. It was a sleepy lullaby, wooing all to rest. But the Wind-of-the-night could not weave these false notes into her song. They gave forth only sharp, disagreeable tones that howled and scratched. Naturally she became very angry and shook the roofs and shook the trees so hard that there was a great storm. All night it raged until the Wind-of-the-night was exhausted, until all the false notes were blown far, far away and broken into a thousand pieces.

But at sunrise all was calm again, and the Wind-of-the-morning sang a soft lullaby calling the birds to wake and sing. And they soothed the instruments at last with their beautiful harmonies.

THE PILE OF FALSE NOTES

The Problem

By Florence Hudson Mackey

Our poor little Beatrice looked very sad,
Her sweet little face wore a frown;
"I cannot remember—that's why I feel bad—
If sharps should go up or go down:
It's *down* (towards the left) or else *up* (towards the right),
But how can I tell?" said poor Bee.
"And Flats go just opposite!" Seeing her plight,
Her mother said, "Listen to me—
Would sharp little points stick right up or right down?"
"Why, up, I should think," said the child;
"And if you should step on those sharp little points,
You'd flatten them down." "Yes," Bee smiled.
"Well, think of the SHARP little points sticking UP,
And how you would FLATten them DOWN;
Then sharps to the right, Dear, and flats to the left
Will never again make you frown!"

The Music Tree

I. Ripplinger

Here is Mary's music tree
Growing very well indeed.
She waters it most carefully,
And pulls up every ugly weed.

Water your music tree daily and keep out the error weeds and you will be surprised to see how fast the tree grows.

The Ugly Tone

By G. Morgan Niggli

There was an ugly tone
And it spoiled a pretty tune.

It crept into the music,
And there it stayed. And soon
The lovely theme was ruined,
And shattered through and through,

Just see the naughty mischief
An UGLY TONE CAN DO!

Kodak Pictures

Many Junior readers have koo like to take pictures, especially in t mer time when everything out-of- so lovely.

So get out your kodaks and take this summer and send them to the Etude. Of course, the pictures m something to do with music, such tures of people playing on instru singing, or pictures of junior clubs people playing the piano indoors have good luck with indoor pictur

The six best ones will be printe Junior Etude. (It is not nece print your own pictures. You c the developing and printing done b pert. But you must *take* them y

Put your name, age and addres back of the picture and send it to ior Etude, 1712 Chestnut street, phia, Pennsylvania, before Octob 1932.

Enigma

Dorothy Tudor Jenk

My first is in BASS,
But not in ALTO.
My next is in PRESTO,
But not in LARGO.
My third is in TITLE
And also in NAME.
My fourth is his TRIUMP
But never his FAME.
My fifth is in HARP
And HARPSICHORD, *too*
My sixth's in SONATA
(*And he wrote quite a few*).
My seventh's in VIOL,
But not in OBOE.
My eighth is in FLUTE,
But not PICCOLO.
My last is in HEAVEN,
But never in HELL.
Now what great musician
Do these letters spell?
(*Answer: Beethoven*).

A MOTHER GOOSE MELO

Marion Benson Matth

Sing a song of
practic
Counting one, two,
Looking out for
sharps and f
Fing'ring carefully.

When your practicin
is
You may run and pla
But don't forget
to practice, d
At least an hour a

JUNIOR ETUDE—(Continued)

Famous Operas

No. 12

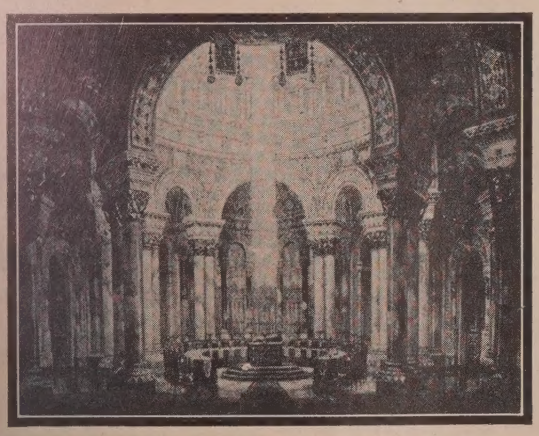
PARSIFAL

IFAL is one of the mightiest, most l and most mystical operas in ex- and its composer was one of the opera writers who ever lived. er (1813-1883), you remember, he librettos of his operas as well music, and for "Parsifal" he se- he medieval legends which center the Holy Grail and the Knights rded it. Wagner put so many of gends into this opera and made the long that it is seldom given with- s, and even then it takes several o present it. Only a synopsis of plicated story will be given here. Holy Grail was believed to be the which used last and s in er of into nands. built ctuary on a noun- ak in where l his kept

Titurel older, ointed son rtas his or. *Amfortas* became influenced by ge woman called *Kundry,* and re- a wound from a lance, which was le. But he heard an invisible voice m that an innocent youth who be strangely guided to the sanctuary nsalvat would bring him relief. g *Parsifal* wanders through the hunting and meets some of the s from Monsalvat, who invite him to to the castle with them. As he en- e sanctuary in the castle he finds ights celebrating their sacred rites, ated by a mystical light, while in- bells peal forth. *Parsifal* stands motionless, as though spell-bound, during all of this long scene.

Parsifal is so impressed he really wishes to become one of the Knights himself, but he must be tried and tested, and in the next act he undergoes many temptations. He comes under the spell of the wicked Knight, *Klingsor,* who lives near the castle, the strange woman, *Kundry,* and the beautiful flower-maidens. But he resists everything until *Klingsor* becomes so angry that he hurls the spear at *Parsifal;* but an invisible force stops it in mid-air.

Parsifal, therefore, having been tested and found true, asks to be again guided to Monsalvat, and is given a coat of mail and the title of "Prince of the Holy Grail." As he reënters the castle the Knights are again seen celebrating their holy rites. *Parsifal* advances, touches *Amfortas* with his spear and cures the wound. He then kneels before the Grail which glows with mystic light, while a white dove hovers over his head.



TEMPLE OF THE HOLY GRAIL

This opera is impressive, serious and sincere. The music is fitting and uplifting, and you can hear some of it on records, though most of them are made in the old manner of recording. Victor numbers 6498, 6499 and 6500 are the old records. And album M 37 includes the new numbers 6861 and 6862.

If you look over your January (1932) JUNIOR ETUDE you will find the story of the opera "Lohengrin." *Lohengrin* was also a Knight of the Holy Grail and was the son of *Parsifal.*

Hunting Song—Schumann

By MYRTIS EVANS

"ONE, two, three, four, five, six," sang the monotonous tones of the metronome, then crash! bang! Two small clenched fists came down on the keys with sudden force. A curly head fell on the keyboard and sounds of crying came from the room.

"What's the matter, dearie?" asked Mary MacGregor as she passed the door.

"I just hate this old *Hunting Song,*" cried Jeanne, "I wish Schumann had never written it. I wish pianos had never been made. I wish—," and again the clenched fist came down on the keys.

"My! My! What a naughty little girl!" Mary exclaimed, "Come out on the porch and I'll tell you a story."

Jeanne smiled and dried her eyes, for Mary's stories were what Jeanne called "splendiferous."

When they were seated on the vine-covered porch, Jean said, "Oh, tell about when you were a little girl in Scotland."

Mary MacGregor smiled as she began her story.

"I think the happiest days of my childhood were when the gentlemen went out on their hunts and stopped at my mother's house for dinner.

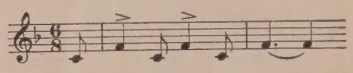
"Hunting was great sport in Scotland and every fall there were big hunting parties.

"All the forenoon we could hear the calls of the hunter's horns, as they rode over the hills. Along about noon they came closer, the sounds of the horns became louder and we could hear the songs of the hunters, too. Finally, as they rode up to the house, the measured beat of the horses' feet were added to the other sound.

"A grand sight they were, the men in their red jackets, white breeches, and shiny black boots.

"Throwing the reins to their grooms, they dismounted and came into the house.

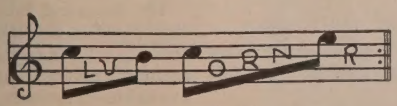
"Soon they were off again, and we heard the sounds of horns, songs and galloping of horses growing fainter as they rode farther and farther away. I would strain my ears to see how long I could hear them. Finally the sounds died away and could be heard no longer. But they are sounds I never will forget!"



"That was a beautiful story," Jeanne said softly. "Thank you so much for telling it. Now I'm going to play the *Hunting Song* again," and she went into the house, followed by Mary MacGregor.

"Why, here is the hunter's horn at the very beginning!" she exclaimed as she began playing. "And here is the galloping of the horses! Listen, Mary, how shrill the horns sound in the second part. They must be away up on the hill-tops. And would you believe! Here is the song of the hunters."

"Oh, Mary! you don't know how much more interesting the *Hunting Song* is now. I just love it and am so glad Schumann wrote it. He was really wonderful, wasn't he?"



JUNIOR ETUDE:

ould like to belong to a music club ere is none here for me to join. If ould tell me how to start one I start one.

ink it would be nice when the let- re published to have the writers' ses given; then we could write to other and discuss musical projects. n't know if that is spelled right or Don't you think that would be

summer I went to the Camp Fire Camp. Every afternoon we had mphony, and any one could join vanted to. It was lots of fun.

n now on I think I'll follow a le which will give me more time y music.

From your friend,
MARION BURGESS, California.

DEAR JUNIOR ETUDE:

We have an interesting club called the Newark Junior Music Club, and our club is a member of the National Federation of Music Clubs. We meet once a month and have a wonderful time. Our aim is to study so that we can raise the musical standard of our town.

From your friend,
JEAN BARNES (Age 11), Delaware.

DEAR JUNIOR ETUDE:

I have not seen any letters from Montreal; so I am writing to you. I love practicing, but what a hard time I have to keep my little finger curved! Some day I hope to play well enough to broadcast.

From your friend,
JEAN LENNON (Age 8), Canada.

LETTER BOX

DEAR JUNIOR ETUDE:

I was sitting on the door step this evening reading THE ETUDE, the first ETUDE I had ever had. The sun sank in such glorious array of golden, orange and red, far south and nearly to the east, and the air was so still and quiet that it reminded me of soft, trilly, music, sad yet gay and sweet. I love music of that kind.

Just then I turned to the Junior Etude, and since I have never written I decided to write.

I have a motto I made up for myself to help me with my practicing, and this is it:

"First satisfy hunger and thirst.
Before play, practice first.
Start a piece, finish it,
Practice scales, every bit."

It seems to decide for me just what to do first. I try to practice more than an hour a day. I like best to practice directly after supper when I feel satisfied and happy.

I have never traveled much, but I could tell you about the Bad Lands not far away, the glorious sunsets, the mists so thick in the mornings; in winter, the snow-covered hills.

From your friend,
ESTHER LOSK (Age 13),
North Dakota.

N.B. The Junior Etude readers would be glad to have Esther write again and tell about these bits of nature she mentions.

Game for Club Meetings

By ISABEL TALIAFERRO SPILLER

THE orchestra game may be made from pictures of instruments cut out of old catalogues, newspapers and magazine advertisements. The rules of the game will depend upon the thing you wish to teach the children. In the beginning it is best to have as few rules as possible and increase the rules as the children learn.

Cut out the orchestral instruments and paste them on stiff paper or cardboard. The dealer passes the cards to the children. If the group is small, he passes four cards to a player; if it is large, he passes two cards. In turn the first player places a card on the table and gives the name of the instrument, for which he receives one point if it is correctly given; then if he gives the correct section to which the instrument belongs, he receives another point. This proceeds until all the cards are played in. Score is kept by a pupil, and the highest correct number wins.

The first time the game is played, only one thing, the name of the instrument, may be required. The second time it is played, two things may be required, the name of the instrument and the section to which it belongs. The third time it is played, three things may be required, the name of the instrument, the section to which it belongs and a melody or part played by that instrument.

JUNIOR ETUDE—(Continued)

Junior Etude Contest

As usual, the Junior Etude contests will be omitted during July and August. But that will give you some extra time to do lots of extra things, such as mending your torn music, sorting out your music shelves, reading about your favorite composers, reviewing all your old pieces, and so forth. The results of the April contests will appear in September. The May contest will be announced in October.

??? Ask Another ???

I. What is meant by "senza staccato"?
II. What is meant by "sempre staccato"?
III. What is the Italian term for "sweetly"?
IV. Name Handel's best-known oratorio.
V. Did Handel write any symphonies?
VI. If not, why not?
VII. What was Schumann't first name?
VIII. What finger comes on f-sharp in the c-sharp minor scale, in the left hand?
IX. What is the signature of c-sharp minor?
X. What are the letters of its dominant-seventh chord?

Answers to Ask Another

I. "Senza staccato" means "without staccato."
II. "Sempre staccato" means "always staccato."
III. The Italian term for "sweetly" is "dolce."
IV. Handel's best-known oratorio is the "Messiah."
V. No.
VI. Because the symphony, as we know it today, had not been developed at that time.
VII. Schumann's first name was "Robert."
VIII. The fourth finger.
IX. Four sharps, f-sharp, c-sharp, g-sharp, d-sharp.
X. The dominant seventh chord in the key of c-sharp minor is g-sharp, b-sharp, d-sharp, f-sharp.

Making Use of a Mirror

By Gladys M. Stein

"What's the mirror for?" Albert asked as he took his place at Miss Sanner's piano for his lesson that afternoon.

"To help you," answered the teacher, putting the mirror on a chair and leaning it backwards so it showed a picture of the entire piano keyboard.

"Now," she continued, "I'm going to place this chair and mirror at the left end of the keyboard, and by turning your head slightly you can watch the movements of your hands while playing."

"That will be fun!" exclaimed Albert as he started to play; but before he had completed a line he stopped in surprise.

"I never knew my hands looked that bad," he remarked.

"No, I knew you didn't realize it," replied Miss Sanner.

"I'll fix a mirror at home and see if I can't improve my hand position before the recital," he answered, much ashamed of his discovery.

A little mirror, borrowed from a pocketbook and placed on the end of the keyboard, will do just as well and may be more easily arranged.

Try the mirror plan some time and see how your own hand position appears. Mirrors always tell the truth without flattery!

Letter Box

(*Continued*)

Dear Junior Etude:

This is the first time I have written to the Junior Etude. We have a fifteen-piece orchestra of children under thirteen years old. My ten-year-old sister and I play cornets and my nine-year-old brother plays banjo.

From your friend,
Adeline Frederickson,
Minnesota.

Dear Junior Etude:

Our club meets once a month at our teacher's studio. We study history of music and play our pieces. We call our club the "Fern Rock Music Club."

From your friend,
Grace Heisley (Age 12),
Pennsylvania.

The above kodak picture was sent by Katherine Bolton, whose letter was printed in May, 1932.

Dear Junior Etude:

I intend to be a piano teacher when I grow up. My teacher gives us musicals so that we shall not be afraid when we have recitals. She gives prizes to those who play without a mistake. Last time I won a prize and it was a picture of Mozart. My piece was *Hungarian Dance* by Brahms.

From your friend,
Billie Finnegan (Age 10),
Utah.

Dear Junior Etude:

I subscribed to The Etude because my knowledge of composers and pieces was so meager. I keep the copies because every number has something vitally important about teaching, orchestras, and so forth, and some day I may find all these things helpful in handling problem students.

From your friend,
Albert R. Werneken (Age 14),
Michigan.

Letter Box List

Letters have also been received from the following:

Ida Vera Kaminsky, Evelyn Witner, Beulah Duling, Dorolea Kitchen, Marjorie Ashford, Ruth Reichenbach, Grace Ewing, Hilda Montgomery, Marian Parker, Patricia Cummings, Sarah Sanderson, Marjorie Ashwell.

A Half Million in Scholarships

(*Continued from page 544*)

working scholarship of $50 per year. Municipal University, Wichita, in addition to a $250 fund, offers numerous partial scholarships to Orchestra and Band pupils who in reality earn their tuition by performance. Southwestern College at Winfield is offering experimental scholarships having a combined value of $1,250, available to from five to ten pupils. Sterling College, Sterling, distributes $250 in scholarship funds. The University of Kansas at Lawrence offers eleven full scholarships having a combined value of $1,406, and two partial grants of $80 each. Washburn College at Topeka has a yearly grant of $250 for aid and an annual prize of $100 for public performance.

In Nebraska, Hebron College and Academy, Hebron, Doane College, Crete, and Hastings College at Hastings have grants of $250 annually for music pupils. Midland College at Fremont has a cash fund of $100 a year for some outstanding student of music. Nebraska Wesleyan University, Lincoln, has the policy of allowing each teacher to give one full scholarship or two half scholarships each year. An annual contest is sponsored at Peru State Teachers' College, Peru, in which the winners in piano, violin or voice are entitled to a scholarship, giving them two lessons per week throughout the year. The University of Nebraska, Lincoln, has an annual grant of $250.

The Dakotas have the following representation. In North Dakota Concordia Conservatory, Fargo, offers two full scholarships valued at $54 each, and two partial scholarships at $27. Jamestown College at Jamestown has five partial scholarships of $50 each which are given to students planning to make music a life work. The North Dakota Agricultural College at Fargo offers one Band scholarship amounting to $135, to a performer on the trumpet or clarinet. Wesley College at University distributes $250 annually among deserving music students.

And in South Dakota, Augustana College at Sioux Falls offers twelve partial scholarships of $50 each, awarded by examination. Dakota Wesleyan School of Music at Mitchell announces fourteen tuition scholarships valued collectively at $1,050, to winners in an annual scholarship contest. Huron College at Huron and the University of South Dakota at Vermillion have grants of $250 per year for music tuition. Yankton College at Yankton has one full scholarship of $250 per year and twelve partial scholarships aggregating $1,000, the latter being offered to Freshmen only.

In the Shadow of the Rockies

From the Plateau states of the West and the Pacific Coast we have the following statistics.

Four Colorado institutions offer aid to music students. Colorado College at Colorado Springs and Colorado Women's College, Denver, have scholarship grants of $250 each. The Colorado State Teachers' College at Greeley offers five full scholarships of $75 each. Th ver College of Music, announc full scholarships of $250 each, w subject to renewal after the first work is of high grade; also six grants of $125 each.

In Utah, Brigham Young Un at Provo offers three partial sch of $50 each. Snow College, Ephr two partial scholarships of $150 ea University of Utah at Salt La offers four partial scholarships an collectively to $520, by competiti formance.

Washington State includes th lege of Puget Sound, Tacoma, four partial scholarships in the M partment, worth $100 each, the Un of Washington at Seattle with th tial music scholarships totalin Whitman College at Walla Wa an annual grant of $250 and Wh College at Spokane with five scholarships of $50 each.

While definite scholarship funds announced at the University of Eugene, many scholarships are to unusually talented students. W ette University at Salem, Oreg an annual fund of $250 for dis among music pupils.

At the Golden Gate

Reports from nine Ca institutions have been receive College of the Pacific at Stockt no free scholarships, but has a lo for music students who are ca for a Bachelor of Music degre Hollywood Conservatory, Ho announces three full scholarships each, and six partial scholarships each. Mills College at Oaklan fund of $250 annually. Pomona Claremont, divides $350 each yea students who purpose making musi fession. The San Jose State Te College offers free instruction to dents and this year has one hund ninety-five students majoring in m

The University of Redlands lands has a fund of $250 for music ship purposes. The University of ern California, Los Angeles, of full scholarship in music of $500 and five partial scholarships estima lectively at $625. Whittier Whittier, apportions $250 annually needy students. The Zoellner Co tory in Hollywood announces ei scholarships valued at $1,980, and partial scholarships amounting to Some of this aid is available over of from two to four years.

The foregoing tabulation of the ship facilities available to ambitio students of America, while obvio entirely complete, and containing s avoidable omissions, is of sufficie prehensiveness to impress upon t age citizen the interest in musica tion in this country. And it should an impetus of far-reaching magn ward bringing about the realiz "Music for everyone; everyone fo

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The student is warned against two universal faults which lead to the sa harmful result, that of making it impossible for him to acquire the kind vibrato which is desirable: first, his eagerness to possess the vibrato a to apply it in his playing long before he is ready for it; and, second, shaking of the whole arm, and sometimes the instrument also, when he beginning to learn this motion. Although it is true that to some pupils acquirement of the vibrato is less difficult, and to some it seems to co naturally without any particular practice, still the individual does not kn whether or not he belongs to this fortunate group. All, therefore, sho use caution in the matter.—Bytovetzski.

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FATHER'S MUSICAL DECISION!
By Y. F. GUDEHUS

Time and again I have sought the source of that impulse which finally results in sending a pupil to this or that teacher. How is this determined? What hand on the wheel of fate decides that Professor Saleby, instead of Professor Razycki, becomes the master of Imogene Macpherson?

Unquestionably the mother instinct is that which decides that music study is a desirable thing for the child. Mothers know intuitively what every father should know. Or perhaps it is the compulsory attention that the father must give to earning the well-known "wherewithal" that leads him to apparent stupidity in neglecting those things which in the careers of his children are often far more important than fine clothes and rich foods. On the other hand, many a mother has had the greatest imaginable difficulty in convincing the father that music is not like an extra headlight on the automobile—very nice if you want to make a show, but a dispensable extravagance.

At this point the teacher should be able to provide the father with the kind of definite facts and statements that he is accustomed to have in business. Father normally "comes from Missouri," and is proud of it. He likes music, but he feels that if he puts out his money he must have an equivalent. It is the teacher's mission to present to father those basic facts which will influence his choice.

Protection of one's own is the principal appeal. If the father can see that music study will protect the child from social ostracism, from the dangerous misuse of leisure, and from the lack of intellectual development that comes from music in a way in which it cannot come from any other source, that father, merely as a good business proposition, will be quite as anxious to make this investment as he would be to buy U. S. Government Bonds at a desirable price.

Father it is who controls the major finances of the home and who must make up the budget of expenses of the son and daughter in a distant city. My advice after dealing with scores of cases is to see that father is completely informed and satisfied in every particular. It makes things so much smoother and so much more secure.

Some time ago I secured from the publishers of THE ETUDE MUSIC MAGAZINE reprints of an article entitled "The Pelicans and the Piano," by Jay Media. This article was apparently written to convince business men of the investment value of music and music lessons. I advise teachers to see that article and to secure copies of the reprint for distribution among fathers. I know of nothing better for the purpose.

SPRAGUE MEMORIAL HALL, SCHOOL OF MUSIC, YALE UNIVERSITY.

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